

ANNUAL REPORT  
OF THE  
ARCHÆOLOGICAL DEPARTMENT  
OF  
HIS EXALTED HIGHNESS THE NIZAM'S DOMINIONS



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1929-30 A.C.

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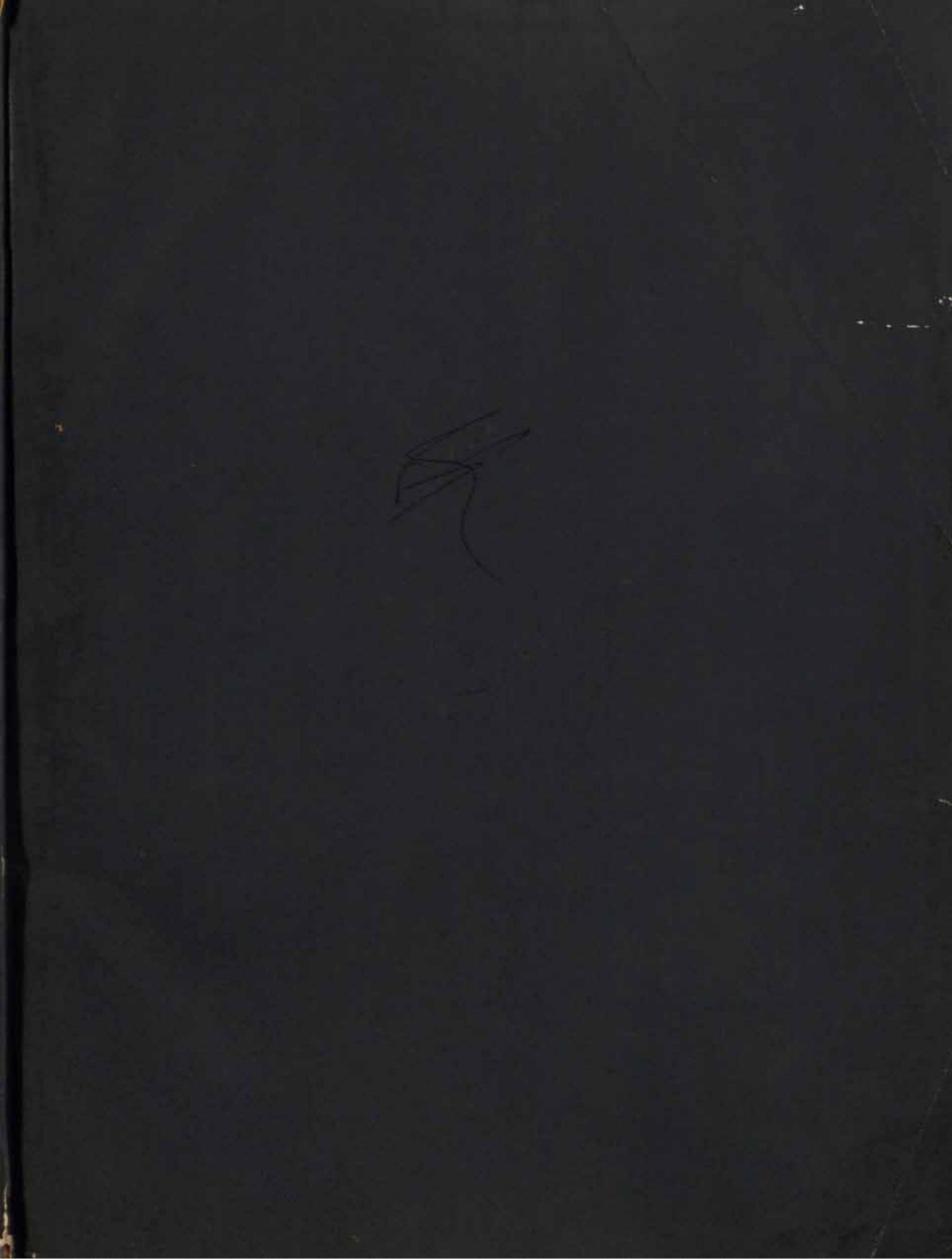
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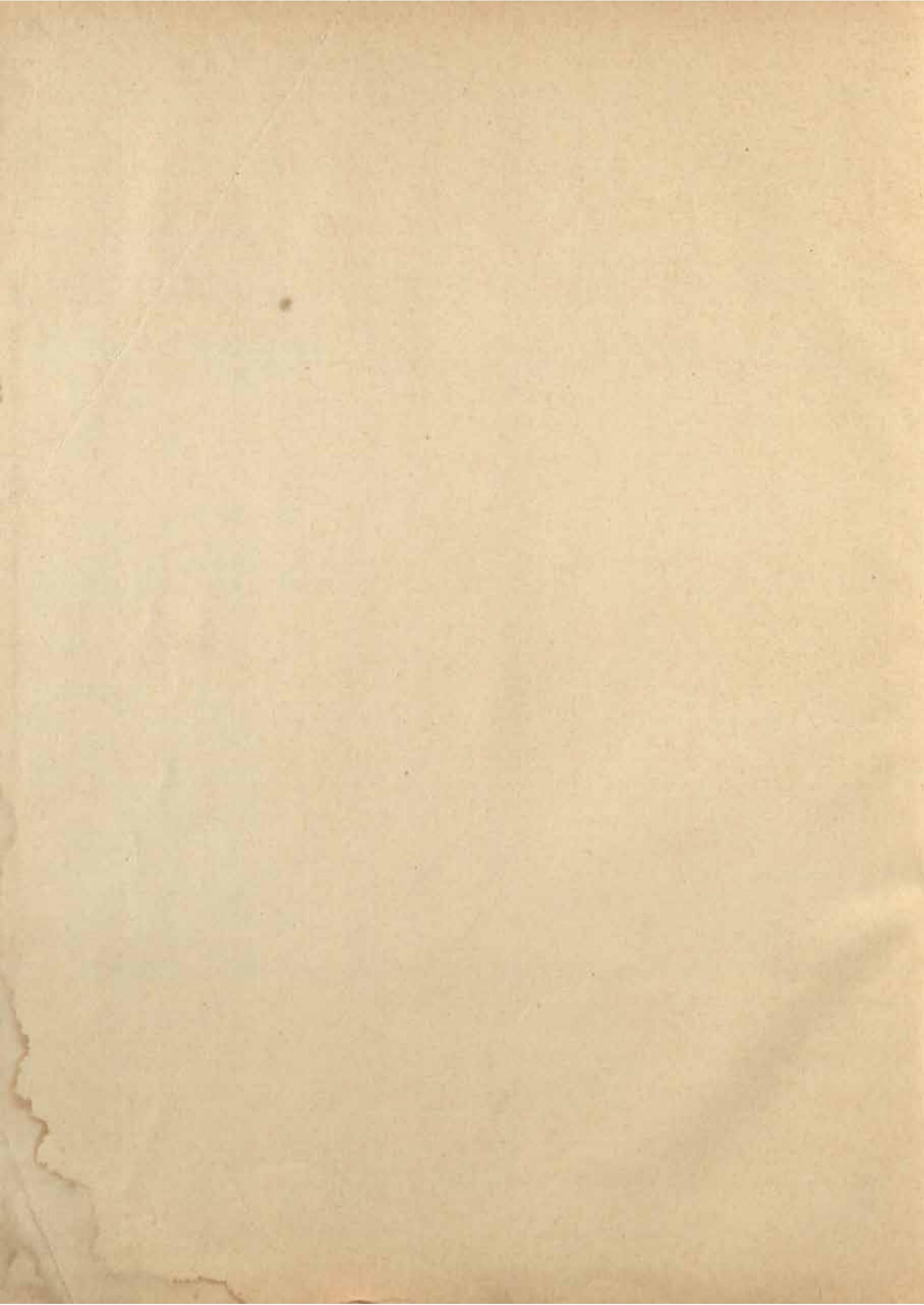
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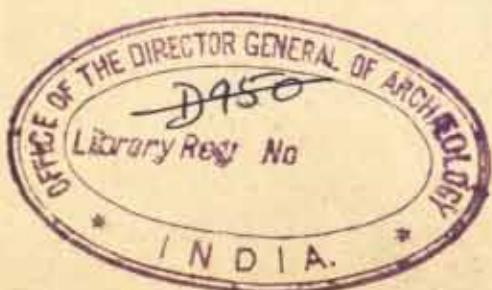


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*Proceedings of the Government of His Exalted Highness the Nizam  
in the Judicial, Police, and General Departments (Archæological)*

No.  $\frac{4}{2}$  Miscellaneous

DATED, HYDERABAD-DECCAN { 21ST DAI, 1341 F.  
                                  { 26TH NOVEMBER, 1931 A.C.

SUBJECT

**Review of the Report on the working of the Archæological Department  
for the year 1339 Fasli (1929-30 A.C.)**

*Personnel.*—Mr. G. Yazdani was in charge of the Department as Director till the 25th Tir (30th May, 1930), when he proceeded on deputation to England in connection with the publication of *Ajanta* and remained there till the end of the year. During Mr. Yazdani's absence his Assistant, Mr. Sreenivas, officiated as Director and Maulawi Khwaja Muhammad Ahmad Saheb, M.A. and Mr. Syed Yusuf, B.A., Research Scholars, officiated as Assistant Director and Curator of the Hyderabad Museum respectively.

*Tours.*—The Director was on tour for fifty-seven days during the year in the Aurangabād, Bidar, and Mahbubnagar Districts. The Assistant Director toured for thirty days in the Warangal, Adilabad, and Atraf-i-Balda Districts.

*Monuments Surveyed.*—The Gardens of Bani Begam and Khān Jahān situated at Roza, the tomb of Amir Barid at Bidar, the Mahadeva Temple at Mankesar (Osmanabād District) and the Dargāh of Hazrat Shamsuddin at Osmanabad and the Vaishnava Temple at Ter and some other temples at Kukkanur and Kallur in the Kopbal Jagir of Nawab Salar Jung Bahadur, the Fort and other buildings of archæological and historical importance at Raichur and Yadgir were surveyed during the year. The report contains interesting descriptions of these monuments.

*Conservation.*—The clearance of rank vegetation and the removal of debris in the Bidar fort was further carried out during the year. Considerable progress was made in the cleaning of the Takht Mahall.

In the Aurangabād District the Naqqār Khāna of the main gateway of the town and the tomb of Siddī 'Abdur Rahmān were repaired.

The conservation of the frescoes at Ajanta made satisfactory progress during the year and the paintings of the verandah and the left and right sides galleries of the main hall were conserved.

*Epigraphy.*—A systematic search for inscriptions was made in the town of Raichur and twenty-nine records were found, of which eight belong to the Baihmani kings, fifteen to the 'Ādil Shāhis and the remaining six to some minor dynasties. In addition to these four inscriptions were copied at Yadgir and one at Koilkonda.

In the domain of Hindu inscriptions some Telugu records of the Kakatiya dynasty were found at Patancheru. They were removed to Hyderabad and preserved at the Museum and arrangements were made to decipher them.

*Numismatics.*—964 coins were acquired during the year for the Hyderabad Museum, of these 4 were of gold, 501 silver, and 458 copper.

*Museum.*—259 rare articles were acquired for the Museum during the year as against 222 in the previous year.

*Publications.*—The *Annual Report* for 1338 Fasli (1928-29 A.C.) and the *Guide to Ajanta Frescoes* (3rd edition) were issued by the Department during the year.

The first part of *Ajanta* was almost ready and issued subsequently.

The Director also edited Fasc. 3 of the *Shāhjahān Nāmah* for the Bibliotheca Indica Series of the Asiatic Society of Bengal and contributed two articles on the inscriptions of the Dominions to the *Epigraphia Indo-Moslemica*. The pillar inscription of *Shitab Khān* edited by Rai Bahadur Dr. Hirananda Sastri was in the press.

*Photographs and Drawings.*—76 negatives, 6 architectural plans and 2 drawings were prepared during the year and several subjects from the frescoes in the ceiling of the Indra Sabha cave at Ellora were copied for the Museum.

*Library.*—One hundred and thirty-seven volumes were acquired for the library of the Department during the year as against ninety-one in the previous year.

*Expenditure on conservation.*—The total expenditure on the conservation of monuments amounted to Rs. 28,129 as against Rs. 46,902 in the previous year. The reason for this decrease should have been given in the report.

*Expenditure on maintenance.*—The expenditure on maintenance of the Department during the year under review amounted to Rs. 75,651 as against Rs. 61,833 in the previous year, showing an excess of Rs. 13,818 which is due to the inclusion of Rs. 10,923 on account of the printing of *Ajanta*. The expenditure on the maintenance of the Museum amounted to Rs. 14,441 during the year.

*Conclusion.*—In conclusion His Exalted Highness' Government are pleased to express their appreciation of the progress made by the Department during the year under the able supervision of Mr. G. Yazdani, the Director.

(By Order)

(Sd.) AKBAR YAR JUNG,

*Secretary to Government,*

*Judicial, Police, and General Departments.*

*Copy forwarded to :—*

- (1) The Sadr-ul-Miham of Peshi to His Exalted Highness.
- (2) The Secretary to His Excellency the President of the Council.
- (3) The Secretary to Government, Political Department.
- (4) The Secretary to Government, Financial Department.
- (5) The Secretary to Government, Public Works Department.
- (6) The Secretary to Government, Revenue Department.
- (7) The Director, Archaeological Department.
- (8) The Superintendent, Government Press, for publication in the  
*Jarida.*

No. 601

FROM

GHULAM YAZDANI, Esq., M.A.,  
*Director, Archaeological Department,*  
*His Exalted Highness the Nizam's Dominions,*  
*Hyderabad-Deccan.*

To

THE SECRETARY TO GOVERNMENT,  
*Judicial, Police and General (Archaeological) Departments,*  
*Hyderabad-Deccan.*

Dated, Hyderabad (Deccan), the 23rd July, 1931 A.D.

SIR,

I have the honour to enclose herewith two copies of the Annual Report of the Department for the year 1339 Fasli. I am further to state that the delay which has occurred in submitting this Report on account of urgent business is very much regretted.

I have the honour to be,

SIR,  
Your most obedient servant.

G. YAZDANI,  
*Director of Archaeology.*

# Annual Report of the Archaeological Department, Hyderabad

for the year

1339 F. (1929-30 A.C.)

There was no change in the personnel of the Department, except that when Mr. G. Yazdani, the Director, was on deputation in England in connection with the publishing of the Ajanta book Mr. T. Sreenivas, the Assistant Director, officiated in his place from the 25th Tir to the end of the year (30th May to the 5th October, 1930). Maulawi Khwaja Muhammad Ahmad Sahib, M.A., Research Scholar attached to the Museum, held charge of the duties of the office of Assistant Director during this period, and Mr. Sayed Yusuf, B.A., another Research Scholar, officiated as Curator of the Museum.

The Director toured in the Aurangabād, Bidar and Mahbubnagar Districts, to watch the archaeological work carried out in these districts during the year. The Assistant Director toured in the Warangal, Adilabād and Atraf-i-Balda Districts for the exploration and collection of antiquities lying in a neglected condition. The details of the tours of the Director and the Assistant Director are given in their diaries published in this Report as Appendices A and B.

The mausoleum and gardens of Rabi'a Daurānī at Aurangabād, which are a replica of the Tāj and its beautiful gardens, are described by previous writers, and their photographs and architectural drawings have been published in the Department's *Annual Report* for the years 1916-17<sup>1</sup> and 1917-18.<sup>2</sup> But during Aurangzeb's residence in Aurangabād<sup>3</sup> as Viceroy of the Deccan, and during the administration of the subsequent Mughal viceroys, the city and its suburb were adorned with a number of delightful gardens, the remains of which may be seen to this day in the Qil'a Ark Gardens, the Ahmad Bāgh, the Ismā'il kā Rauza and a number of other gardens which are situated outside the Delhi Gate on the Harsūl Road. The majority of them are in a ruined condition, but traces of paved walks, fountains and pleasure halls with curvilinear roofs of the Bengali style still exist, and show an elegance of taste and refinement of style different from the somewhat stern and heavy architecture of the 'Imād Shahi kings who

Personnel

Tours

Monuments  
surveyed

<sup>1</sup> Plates IX-XI.

<sup>2</sup> Plate I.

<sup>3</sup> The original name of Aurangabād was Khirki; it was called Fathabād after the conquest of the Mughals, and rechristened Aurangabād during Aurangzeb's residence.

ruled in this part of the Deccan prior to its annexation to the Mughal empire. As the gardens of Bani Begam and Khān Jahān situated at Rauza are fine examples of the Mughal gardens of the Deccan, they have been surveyed during the year and are described here.

The gardens of Khān Jahān, which are also called the La'l Bagh or the Ruby Garden, are situated to the South of the tomb of Hazrat Burhan-ud-Dīn,<sup>1</sup> and have two stages in the style of the famous Shálimár Gardens of Lahore and Srinagar. The gardens are entered through a small entrance facing the main road of the Rauza town. The door, although insignificant as far as size goes, has beautiful brass-work, and the wall above it is decorated with tile-work. The enclosure wall is quite high, and at the corners has kiosks which are crowned with fluted domes of plaster work. The plan of the interior of the lower stage of gardens consists of four flower-beds which are divided from one another by paved walks, the latter having water-channels in their middle, the water of which flows into a cistern built in the middle of the gardens.

There is a paved walk (9' 5" wide) along the enclosure wall leading to the pleasure-pavilions which are built on the Southern and Western sides. The Northern side has a pretty artificial waterfall, and steps on either side of it lead to the upper stage of the gardens. The plan of this stage is almost the same as that of the lower, but in the middle of the western wall of this stage a mosque is built, and at the centre, instead of a cistern, is a platform (47' square) on which the tomb of Khān Jahān is built. The tomb is octagonal in plan (measuring 17' across, internally) and crowned with a dome. The interior of the tomb is decorated with floral designs executed in colour. There are also screens of perforated stone, the designs being geometrical.

Khān Jahān was the foster-brother of Aurangzeb, acted as Viceroy of the Deccan on two occasions, and died about the end of the 17th century.<sup>2</sup>

The Bagh of Bani Begam is situated at the Western limit of Khuldabād town, and is approached by a road which goes towards the West from near the North gateway of the town. The gardens are enclosed by a high wall with kiosks at the four corners. The latter are octagonal in plan and crowned with domes fluted externally in the late Mughal style. The main entrance is in the middle of the North wall; it has a wide passage and rooms for guards on either side of it. The inner plan of the gardens is most pleasing. The entire area is divided into four plots by water-channels on the margins of which are paved walks. Each of these four plots is further subdivided into four flower-beds by delightful passages which converge at the four sides of a beautiful cistern.

In the middle of the gardens is a cistern which is not filled with water, but on its floor an octagonal platform is built on which the grave of Bani Begam<sup>3</sup> may

<sup>1</sup> Shah Burhan-ud-Din, a disciple of the famous saint, Sultan Nizām-ud-Din of Delhi. He migrated to the Deccan in the wake of Sultan Muhammed Tughluq, and died in 741 H. (1340 A.D.).

<sup>2</sup> The author of the *Mādhīr-ul-Umara* (Bibl. Ind., Vol. III, p. 810) gives 19th Jumādi I, 1119 H. (Tuesday, 23rd Nov., 1697 A.D.) as the date of Khān Jahān's death, but writes that his last remains were removed to his family vault at Nakodar (Jullundar Dist.) Punjab. The grave at Rauga may therefore belong to some other person, but the tradition at the latter place is still strong in attributing the grave to Khān Jahān, the foster-brother of Aurangzeb.

<sup>3</sup> Her full name was Jahān Bāno Begam, and she was the wife of Prince Bidār Bakht, grandson of Aurangzeb.

be seen. It has a marble sarcophagus of a simple design, but the platform on which it rests is artistically inlaid. The most interesting feature of the tomb is the architecture of the four pleasure pavilions with their curvilinear roofs of the so-called Bengali style which is so conspicuous a feature of the late Mughal buildings.

The gardens have *bārahdarīs* in the middle of the Southern and Eastern walls, while in the middle of the Western wall is a mosque which has three aisles. The arches of the mosque and the *bārahdarīs* are cusped, and they again are reminiscent of the late Mughal style.

The beautiful audience-hall discovered in the Fort at Bidar will be described in the section relating to conservation, but mention may be made here of the tomb of Amir Barid<sup>1</sup> which has been surveyed for the first time during the year under report. The tomb is situated about three furlongs to the South of 'Ali Barid's tomb,<sup>2</sup> and though incomplete, has features which prove that it was to be finished in a magnificent style. The tomb has a moat cut in the rock around its court, which was once laid out with paved walks, platforms and flower-beds, the remains of which still may be seen.

The tomb itself is square in plan (63' 6" each way externally), and is built on a platform which is 5 ft. high. A lofty arch facing the South forms the entrance, and the façade is decorated with bands of carved black stone, the space between them being reserved for tile-work which was never executed. The design of the rope-pattern band along the arch-head is very neat. The access to the interior of the tomb is through a door which measures 9' 9"×5'. The interior of the tomb is 41 ft. square, and the walls are about 18 ft. in thickness, but they are hollow in the middle as is shown by the steps which are built in the Eastern wall.

The tomb was to be crowned by a dome for the squinches at the corners transform the square plan of the tomb into an octagon to fit a circular base, but the dome was never built, and the interior of the tomb is open. The grave itself is covered by a small dome which has a conical appearance outwardly and a shallow dish-shaped vault inside. This dome was apparently a temporary arrangement, and would have been pulled down if the vault of the tomb had been built. The presence of this structure looks somewhat incongruous in the interior of the building. The walls of the interior of the tomb are adorned with arches which show a fine sense of proportion. In the courtyard of this tomb there are a number of graves, three of them having domes above them.

Mr. Syed Yusuf, the Research Scholar, was deputed to survey monuments in the Raichur and Osmanabād Districts, and his account of the work done by him is given below:—

*'Mankesar':* This is a small village situated at a distance of about nine miles from Osmanabād and accessible through a *kuchcha* country road. The place contains no other structures of any archaeological or architectural merit beyond the Mahadeva Temple (Plate I). This shrine, which is an excellent example

<sup>1</sup> Amir Barid, the sixth ruler of the dynasty, who ruled from 1589-1601 A.D.

<sup>2</sup> For a description of the building, see *Annual Report of the Archaeological Survey of India*, for 1914-15, pp. 146-48.

of Chalukyan style, is constructed of fine granite stone, its outer surface being broken, like that of all Chalukyan temples, by projecting corners and relieved by niches, cornices, bands of friezes, and images of Gods and Goddesses, prominent among whom are the figures of Siva and Vishnu, and the carvings on the exterior as well as in the interior are executed in a tolerably developed taste. The structure is fairly well preserved and almost intact, lacking only the *sikhara* which has either fallen away or was never constructed. The roof as it is, is of lime concrete and has a flat surface above, the cella alone being crowned by a dome which is somewhat of a Moslem type and consequently seems to be a later addition. The temple, which faces East, stands on a platform 3 ft. 4 in. high, and is reached by a flight of steps. It has in front an entrance porch supported on four pilasters, which opens into a *mandapa* (or central square hall) surrounded on all sides by a gallery 4 ft. 2 in. wide. The hall has a slightly raised flooring and is supported on four nicely carved pillars. In the Northern and Southern walls of this central hall there are two subsidiary side-shrines, i.e. recessed niches in the walls containing the images of Gods and Goddesses. To the West of this hall is the antechamber which divides the image-cell from the hall, supported by an additional pair of pillars, which, standing in front of the doorway of the cell, obstruct a clear view of the beautiful carving of the threshold. The antechamber also has two side-shrines. The cella of the temple, situated to the extreme west of the structure and forming a square chamber, 10 ft. 5 in. either way, is very dark, and does not even in daylight permit its contents to be seen without the help of a lamp. It contains in the middle the effigy of a *linga* set in a *yoni*. The flooring of this room is on a lower level than that of the rest of the structure, and is reached by a flight of six steps.

'Opposite the temple and facing its entrance there is a ruined *Nandī* pedestal adorned with an elephant frieze executed in high relief. In the middle of the platform lies a much mutilated squatting figure of *Nandī*, Siva's conventional Bull.

*'Osmanabād, The Dargāh of Hazrat Shams-ud-Din:* This Dargāh is situated close to the P.W.D. Dak-Bungalow, and is held in great veneration by the inhabitants of the town. The tomb, which is a square structure, is surmounted by a lofty, graceful hemispherical dome, which because of its huge proportions is the most prominent part of the structure. The building has slightly sloping sides, and resembles in many respects the domed buildings of Mandu. The dome rests on a low drum, is decorated all round with a band of lotus petals, and is finished at the top with a ribbed lantern. The interior of the tomb is ornamented with good cut-plaster work. Over the entrance which faces the South is a Persian inscription recording the date of the death of the saint—730 A.H.

'Just opposite the doorway is the grave of the saint's son, Tāj-ud-Din, which lies in a square pyramidal pavilion of very modest dimensions supported on Hindu pillars.

'Outside the Dargāh compound are a mosque and a *Sarā'i* (inn), meant

for the accommodation of pilgrims visiting the tomb during 'Urs days. The latter building consists of two rows of arcaded cloisters built at right-angles to each other.

*'Ter*: This village, situated about three miles from the Railway Station of that name on the Kurdwadi-Latur Branch, and believed by some to have occupied the site of the Tagara of Ptolemy, is noteworthy for the apsidal temple it contains (Plate IV). This temple is interesting as a replica of the rock-cut Buddhist *chaitya* shrines and the structural apsidal temples of the Mediterranean Zone. The building is a brick structure consisting of an apsidal shrine, covered with a barrel-shaped ridge-like vault, and a square flat-roofed *mandap*. The large dimensions of the bricks ( $15'' \times 8'' \times 3''$ ) used in the construction of the building are a clear evidence of its antiquity. The temple is entered through a small wooden door fixed in the front wall of the *mandap*, which is evidently a later addition.

The temple is now used by the Vaishnava sect of the Hindu community, and contains a black stone image of Vishnu, whose lower portion which was missing has been restored in modern times with lime plaster. The upper portion comprising the head and the bust are the only surviving members of the original sculpture, and are beautifully carved and finished with a brilliant polish. Close to this huge image and lying on the floor are some fragments of other images, the majority of these being again of Vishnu.

*'Kukkanur*: This is a small village in the Kopbal Jagir of Nawab Sir Salar Jang Bahadur, lying 7 miles due North of Banikop Station on the Guntakal Gadag branch of the M.S.M. The town, though not very big, is rich in antiquarian remains of the early Chalukyan style which marks a compromise between the Indo-Aryan School of Northern India and the Dravidian School of the South. These buildings range in date from the 8th to the 13th Century A.D. and are sufficiently illustrative of the characteristics of the style and the building tendencies of the age. The Mahamaya Temple, which is the most prominent structure in the town, occupies a central position, and has a vast courtyard enclosed by high battlemented walls resembling the ramparts of a fort. This enclosure is entered through a lofty gateway in the middle of the Eastern wall and has at about its centre the temple of Mahamaya, a building of considerable dimensions but devoid of any architectural merit or antiquity to place it in a line with its rival in the same enclosure, the Navalinga group. This group, which consists of nine temples interconnected by means of *mandaps*, is fairly representative of the early Chalukyan school, examples of which are to be found in their full bloom at Aihole and Patadakal in the Bijapur District of the Bombay Presidency. The material used in the construction of these temples is fawn-coloured sandstone, and their plans are typically Chalukyan, being starlike with their outer surface broken and decorated by means of small niches formed by the insertion of pilasters. These niches contain miniatures of Gods and Goddesses, and are adorned on the margins with conventional birds and animals. Every one of these temples has an independent *sikhara* of its own. But due to the soft and friable nature of the sandstone used in their construction, the *sikharas* of some of

the temples have fallen away and disappeared, and others are showing signs of decay. The carvings on the outer and inner surfaces of the walls and on the pillars are likewise weathered and damaged. Attempts, however, have been made in recent times to rescue these buildings from the destructive effects of time, and a good deal has been done at the instance of the Department by the P.W.D. during the years 1927 and 1928 to repair and restore these structures.

'Next in importance are the Kaleswara and the Malikarjuna Temples. The former, which is an excellent specimen of the Chalukyan style and is in fair preservation, stands to the South-west of the town, contains a long inscription in old Canarese recording the date of the erection of the temple. The original form of the Malikarjuna Temple has almost disappeared with the exception of the shrine and the *mandapa*, which, too, have been altered and built over in recent years. But the importance of the temple lies in the fact that it contains three inscriptions on either side of the entrance of the shrine recording the date of its erection —viz. end of the 11th Century Šaka.

'In addition to the many Chalukyan remains, the town contains an old Jāmi' Masjid, which consists of a small oblong hall with three arched openings in the East face. On the top of the central arch there is a Persian inscription recording the date of the erection of the mosque—1108 A.H.—and the name of its author, "Sher Khān, Faujdar of Gadag under Aurangzeb."

'*Kallur*: This village lies at a distance of about four miles from Kukkanur. The only monument of any archaeological and architectural importance in the town is the Kalesvara Temple built in the Dravidian style. The temple is a rectangular structure surrounded by a battlemented enclosure and entered through a magnificent doorway with a lofty *gopuram* in the East built in strict Dravidian fashion. The temple consists of a shrine, an antechamber, a *mandapa* and a *mahāmandapa*. The *mahāmandapa* is reached by a flight of steps and is open in the East and is entered through small doorways in the North and the South. The *mahāmandapa* comprises of a surrounding gallery, a square hall and a small music-hall in the middle supported by four plain circular pillars placed on square bases. The pillars of the gallery, which are square from top to bottom, are decorated with figures of gods, men and animals, but their workmanship is rather crude and not in quite good taste. The next smaller *mandapa*, which connects the *mahāmandapa* with the shrine, has again a smaller music-hall supported by four pillars. Between this *mandapa* and the shrine is a small antechamber giving access to the shrine, which is a small dark windowless square room containing a *linga* placed on a *yoni*. The temple contains inscriptions in old Canarese recording the date of its erection—viz. 12th Century Šaka.

'*Raichur fort and other Buildings*: Chief and most remarkable among the monuments of archaeological and historical importance at Raichur is the Fort (Plates V-VI). It is surrounded on three sides by a double row of exceptionally massive but low circuit walls. The inner wall, which is constructed of huge blocks of well dressed and nicely fitted stones without the aid of any cementing material whatever, is the work of the Hindus according to the long ancient Canarese inscription on a slab in the Western inner wall, which

records the conquest of Raichur and the construction of the Fort by one "Raja Vithala" by order of Raja Goregangaya Ruddivaru, minister of Queen Rudramma, Devi of Warangal in the śaka year 1216 (c. 1294 A.D.). The outer wall, on the other hand, which is constructed of comparatively rough stone masonry, is the work of the Muslims, which fact is borne out by the various inscriptions in Arabic and Persian on the bastions and gateways of the latter wall and also on the mosques in the town commemorating the erection of the various edifices under the later Bahmanī and 'Ādil Shāhīs of Bijapur. The outer wall in its turn is enclosed on all the three sides by a deep moat. The fourth or the Southern side of the fortress is naturally defended by a picturesque row of three rocky hills, all fortified with massive ramparts, the middle and loftiest hill bearing at its summit the magnificent remains of a citadel, and the remnants of a small mosque in Bijapur style, all constructed of well-dressed stone masonry of a fine greyish colour wonderfully harmonising with the general ash-grey tone of the countless and infinite boulders which contribute to the magnificence and majesty of the hill (Plate VI). These glorious monuments of the past attract the eye of the visitor from a considerable distance, and together with the surrounding tiers of massive loopholed and battlemented ramparts and bastions and the long piece of ordnance—fixed at the highest point of the hill and ever pointing at the neighbouring hills in the East, present an exquisite and strikingly romantic picture, seemingly mocking the impermanence and the transient glory of man, the mortal and weak author of their grand and almost immortal and permanent existence.

'The modern road, starting from the Railway Station and leading into the town, first enters through the Mecca Darwāzah<sup>1</sup> which forms the Western entrance to the fort and faces the ditch. This gateway and the adjoining walls, together with the ditch, were all constructed by the Muslims, as is shown by the three Persian inscriptions<sup>2</sup> on the arches of this gateway, recording their construction by the command of one Mallū Khān<sup>3</sup> in 874 H. (c. 1470 A.D.) under the regime of the Bahmani king Muhammad Shah III.

<sup>4</sup> The road proceeding from the Mecca Darwāzah passes through the gap<sup>4</sup> in the ancient Hindu wall just by the side of the long Canarese inscription.<sup>5</sup> This inscription is carved on a gigantic stone slab (41' 8" long) fitted in the West face of the inner Hindu defence, and records the conquest of Raichur and the erection of the fort by Raja Vithala under instructions from the Rani of Warangal, named above, in śaka 1216 (c. 1294 A.D.). Some distance to the right of the inscription on another slab is depicted in nice perspective the process by which the large inscribed slab was brought to the site from the quarry, laden on a solid-

<sup>1</sup> *Vide* 1 of the accompanying Plan.

<sup>2</sup> *Vide* I, II and III of the accompanying list of inscription.

<sup>3</sup> Mallū Khān, surnamed 'Deccani', was a nobleman of high rank who played an important part in the reigns of five Bahmani Kings, 'Ala-ud-Din, Humāyūn, Nizām Shah, Muhammād Shah III and Mahmūd Shah. He and his colleagues were given estates in the division of Bijapur, which after the death of Khwājah Mahmūd Gāwan was conferred as a *jāgir* on Yūsuf 'Ādil Khān. His name should not be confounded with that of his namesake Mallū Khān, the third King of the 'Ādil Shāhī dynasty, who was blinded and deposed in 1534 A.D. after an unsuccessful reign of six months, to give place to his younger brother Ibrāhīm 'Ādil Shah.

<sup>4</sup> *Vide* b, in the accompanying Plan.

<sup>5</sup> *Vide* IX of the accompanying list of inscriptions.

wheeled cart drawn by a long team of buffaloes with men driving and cudgelling the animals and applying levers at the wheels to push the cart forward (Plate VII *a*). The artistic treatment in delineating the line of buffaloes in perspective, and the lively and graphic expression of the strain on them as represented by means of depicting some with tongues lolling out of their mouths, some with bent waists, and others with tails curled and lifted up as is usually seen when these animals are put to an extra strain, is indeed a marvel of the art of drawing, particularly when the age of the work is taken into consideration. Further to the right is carved a procession scene (Plate VII *b*) of six chariots drawn by humped bulls with decorative collars round their necks. The chariots are decorated with four-petalled flowers and placed on solid wheels with an umbrella-like canopy to overshadow the rider of each chariot. All the six chariots are ornamented with flags and banners of various designs and symbols streaming behind in the breeze and presenting a delightful picture of the pomp and glory of the ancients. The rider of the first chariot—most probably a representation of Mahārani Rudramma Devi—appears from the coil on the back of the head to be a female. The rider in the second is putting on a head-dress resembling a modern felt hat. The third is the repetition of the same lady driver. The fourth chariot contains two riders, one driving, and the other standing under the umbrella with the head turned behind looking as if giving some instructions to the driver of the following chariot with the hand stretched forward. This rider also has a coil at the back of the head and may be a female. The fifth figure is very much weathered and decayed and it is difficult to make out the appearance of the rider. The rider of the last chariot is putting on a head-dress in the fashion of a night cap. On a slab on the top of the latter to the extreme left below Solomon's seal is incised the figure of an animal resembling a hyena. Behind it are two figures of animals, the first one appearing more like a wild boar than anything else. Above this are incised two cocks engaged in fight, with a man standing behind probably encouraging and instigating the birds. He has a loin-cloth round his waist, a portion of which is fluttering in the air behind.

'A little distance to the South of the above scenes is carved on a slab a forest scene consisting of palmyra trees. Here two human figures are clearly visible with the traces of a third on the extreme left. The first figure in the row, which clearly appears to be a male, and the next figure after it, which is evidently a female, are wearing long conical caps such as are generally found associated with the numerous Hindu gods. These two figures are holding bows and arrows in their hands, and are depicted as hunting a long serpent which is crawling along the forest. An arrow shot by the male figure from the bow which he holds in position is piercing through the neck of the snake. Curiously enough these hunters are shown as standing on the tail of the reptile and shooting at it. This fact may be attributed to the lack of a thorough knowledge of the rules of perspective-drawing on the part of the artist. The picture, however, appears to narrate an incident from the Ramayana, and the figures appearing in the scene seem in all probability to be Rama, Sita, and Hanuman undergoing various adventures and hardships during their memorable exile. Another corresponding scene

appearing on the top lintel of the Naurangī Darwāzah quite identical in all details with the one described above but executed in bas-relief and better delineated throws greater light on this scene and may confirm the conjecture.

Further South on another slab is incised near the middle portion in an arch resembling a *chaitya* the figure of a seated deity in adoring attitude, his hands raised and joined together near the breast. To the right of this figure is a small standing figure of an attendant. On either side of this panel are represented large decorated pillars resembling the pillars in a *chaitya* cave, dividing this panel from those on either side. In the right-hand panel is a standing figure of a *dwarapala* holding a massive club in his right hand. The figures in the left panel are all weathered excepting the figure of a man on the extreme left shown as doing penance with his head resting on the ground and his feet raised up.

On various other slabs in the same wall are incised floral and foliage designs as well as numerous figures of men engaged in various activities, and also animals and birds, like bulls, elephants, boars, jackals, cocks, peacocks, geese, etc., all executed in the same delightful manner.

Further to the South near the ancient quarry is a large depression locally known as Banda Bāoli. A slab very much weathered, fixed on to a small square bastion, bears a closely written Persian inscription.<sup>1</sup> To the South of the depression near the foot of the hill is a double-arched entrance in the outer Muslim wall, close to the point of its contact with the inner Hindu wall, called the Doddi Darwāzah,<sup>2</sup> its one arch facing North and the other South. On the top of the Northern entrance in the centre of a stone lintel fixed in the upper portion of the arch and supported on brackets with geese carved on them, is a Persian inscription<sup>3</sup> with a lotus and a lion carved on either side. Passing through the vestibule, which has big niches on either side for guards, and is covered over with a ceiling formed of huge stone slabs placed partly horizontally and partly vertically on stone brackets on top of walls on either side, the outer or Southern entrance of the gateway is reached. There is a long Persian inscription<sup>4</sup> slab placed on top on black stone brackets, each carved on one side with a lion, and on the other with the neck of a horse with reins. Immediately adjoining the entrance to the right is a beautiful circular well constructed of fine stone masonry with a long staircase leading down to the bottom, but the well is now dry.

In the Muslim wall a little distance to the East of the above gateway and near the point of its conjunction with the Hindu wall, is the Parkota Gate consisting of a corbelled arch, fitted with a rectangular stone door-frame. On the top of this gateway facing the North is a square black stone slab with a Persian inscription.<sup>5</sup> On either side of this slab is carved in bas-relief a "Ganda brhunda"—double-headed bird resembling the Greek Eagle. The bird on the right-hand side is holding an elephant in each of its two beaks and one in its talon. Further to the right is carved the Tree of Life which holds a nest of this bird containing a

<sup>1</sup> *Vide* V of the accompanying list of inscriptions.

<sup>2</sup> *Vide* VI of the accompanying list of inscriptions.

<sup>3</sup> *Vide* VIII of the accompanying list of inscriptions.

<sup>4</sup> *Vide* 7 of the accompanying Plan.

<sup>5</sup> *Vide* V of the accompanying list of inscriptions.

double-headed young one. A serpent is depicted as approaching the nest to swallow the young bird. Though not of very good workmanship, the design is nevertheless very effective.

'The gap in the inner wall mentioned above was made in recent times to give access to the road and to save the unnecessary distance which previously had to be covered because the road took a semi-circular turn round the projecting enclosure of the tomb of the Muslim saint, Pir Sailāni Shāh<sup>1</sup> (Plate IX a). Although adjoining the Hindu wall, the enclosure, as is clear from the masonry of the walls and the style of the tomb, is a later structure, being built of comparatively small square blocks of stone and battlemented all round at the top. The saint's tomb is a handsome and fascinating piece of architecture in strict Bijapur style, comprising of a small rectangular hall (12' 10"×9' 7" externally) with one arched opening in every face—the arches resting on small stone pillars in Chalukyan fashion—and surmounted by a beautiful narrow-necked dome set in a circular row of lotus petals done in plaster and ornamented with four small slim turrets at the corners. The top dome-like members of the turrets are an imitation of the big central dome. Just by the side of the tomb to the right is a small mosque, a plain hall (16' 4"×12' 4" internally) supported on two massive stone pillars in Chalukyan style, evidently from some Hindu temple. Two *neem* trees standing in front of the tomb obstruct a clear view of the structure. The big gateway in the East, called after the saint, the Sailāni Darwāzah, with its two side doorways, formed perhaps, the original gateway of the Hindu wall, latterly altered to form the entrance to the enclosure of the saint's tomb, as well as to serve as a gateway of the inner wall, through which traffic used to pass till recently.

'The present road issuing from the above gap in the ancient Hindu wall proceeds eastwards. Some distance immediately beyond the Hindu wall and to the South of the road there is a large square cistern<sup>2</sup> (Hauz) built all round with solid stone masonry. A little distance to the South of the cistern at the foot of the hillock is a small mosque called the Kāli Masjid<sup>3</sup> in the construction of which Hindu material has been freely used. The beautiful polished Chalukyan pillars of black basalt and the fragments of Canarese inscriptions here and there on stone slabs in the walls are clear evidences of this. Further to the South is the Dargah of Hazrat Shaikh Miyan Sahib<sup>4</sup> who was a nephew of Hazrat Shaikh Nasiruddin Chiragh Dihlawi. The grave of the saint, which is of an uncommonly big size, occupies the centre of the courtyard of a mosque which is all in ruins.

'The road next passes by the side of the Fort Jāmi' Masjid,<sup>5</sup> a handsome structure now rendered completely white by whitewash and lime pointing. There are two entrances to the mosque, one from the South and the other from the East. The Southern entrance, which seems to be originally the *mandap* of a temple, is supported on six massive stone pillars in Chalukyan style

<sup>1</sup> Vide d of the accompanying Plan.

<sup>2</sup> Vide g of the accompanying Plan.

<sup>3</sup> Vide h of the accompanying Plan.

<sup>4</sup> Vide c of the accompanying Plan.

<sup>5</sup> Vide f of the accompanying Plan.

with square bases and cruciform capitals. The middle portion of the columns, which is circular, is decorated with four-petalled flower designs and bands of chain design above and below. These pillars support stone lintels over which the existing roof of the entrance is placed. Between the two central pillars a rectangular stone door-frame has been inserted to form the doorway. Just opposite the entrance in the courtyard of the mosque there is a cemetery containing the graves of the founder of the mosque and of some members of the 'Ādil Shāhi dynasty. There is among the array of graves one small domed pavilion intended to form the tomb probably of some member of the royal family, but it is vacant, no burial having been made in it. The mosque is a plain hall ( $38' 9'' \times 29' 10''$  internally) supported on three rows of four stone pillars with a flat ceiling above. The niche (*mihrāb*) is crowned with a narrow-necked egg-like dome placed in a circular row of lotus petals. To the right of the niche is a polished black basalt pulpit (*minbar*) carved in various designs. On either side of the pulpit in the two side niches are beautiful black inscription<sup>1</sup> slabs, the one in the North end containing the chapter of *Wujūz* and the names of the various Shi'a Imams and the one in the Southern niche recording the date of the erection of the mosque—1030 H. and the name of its builder, 'Abdul Muhammad. The mosque is decorated with four slim turrets at the angles, and three smaller ones in a row on either side of the oval dome on the back wall. On either side of the mosque proper is left an empty space ( $45' 6'' \times 31'$ ), evidently intended to be covered over so as to extend the mosque. The Eastern entrance of the mosque is crowned with three small domes, the middle one being circular and with a broad ornamented bottom, and decorated with tapering and winding bands, and the side ones pyramidal. The entrance is in the form of a small hall ( $30' \times 11'$ ) with three arched openings in the East, access to the mosque being through the middle arch of the rear row which is fitted with a wooden door. The façade of the entrance is decorated with bands and friezes, the middle space on top being reserved for a verse from the Holy Qur'an. To the left of the entrance outside the mosque is a deep well of considerable dimensions with stone masonry walls all round.

'Opposite the Jāmi' Masjid are the remains of the ancient palace<sup>2</sup> of the Rajas. This originally formed a very considerable structure extending from the Jāmi' Masjid up to the Sikandari Darwāzah in the East. Of the original palace hardly any trace is left except the old walled enclosure and the big entrance by the side of the present jail. The jail too formed a part of the building. The modern requirements of the jail, and the alterations and modifications of the present day have deprived the building of all its antiquarian grandeur and value and made it more or less a thing of to-day.

'In the narrow lane opposite the jail and to the North are Hazāra Beg's mosque<sup>3</sup> and Mir Hasan Sāhib's Dargāh.<sup>4</sup> These buildings have no architec-

<sup>1</sup> *Vide X (a), (b) and (c)* of the accompanying list of inscriptions.

<sup>2</sup> *Vide i* of the accompanying Plan.

<sup>3</sup> *Vide h* of the accompanying Plan.

<sup>4</sup> *Vide l* of the accompanying Plan.

tural or archaeological value as they have been quite modified and altered so that there are few traces of the original structures left, and their interest lies only in the Persian inscriptions which they bear. The inscriptions<sup>1</sup> are on top of the entrances of these buildings. The entrances and the back walls alone have survived the ravages of time.

'Just behind the palace near its South-west corner are the ruins of the ancient Āthār Sharif<sup>2</sup> building. This building contains the relics of the Prophet. Except for the doorway and the back wall nothing of the structure is now left. The present kachcha-roofed North room and the verandah supported on wooden pillars is a new substitute for the original verandah. To the South of the Āthār Sharif is the 'Āshūr Khānah with a court in front occupied by graves and a hall in the West with a battlemented parapet. Original access to the building was from the South but it has now been blocked up, the present entrance being only through the Āthār Sharif enclosure.

'Opposite the palace and near the Sikandari Darwāzah is the Daftar-ki-Masjid.<sup>3</sup> This mosque is comparatively smaller, and the material used in its building seems to have been taken from some ruined Hindu temple. The fragmentary basalt slab lying opposite the entrance with a Canarese inscription<sup>4</sup> and the deities of Hindu mythology carved on it are additional evidence to prove this fact. The mosque is entered through a domed entrance which has three openings towards the South. The dome which has a broad octagonal bottom, rests on lintels and brackets which are supported on stone pillars of the previous Hindu temple. The mosque has an open courtyard (27' 3"×44' 5") in front. The prayer-hall (29' 3"×22' 6" internally) is supported on three rows of four pillars, all of typically Chalukyan workmanship. The ceiling is flat and decorated on the front with a battlemented parapet. Just below the parapet is a sloping *chhajja* immediately under which is a long Persian inscription running all along the whole of the front beam. But as this inscription is clogged up with repeated coats of whitewash, it is difficult to make out its meaning. The mosque has in front a deep oblong well built all round with stone masonry. It is reported that the remaining portion of the black inscribed slab, which lies opposite the mosque, is lying buried in this well, but as the well is full of water it is now impossible to obtain it.

'The road at this point gets into the Sikandari Darwāzah.<sup>5</sup> This gateway formed the Eastern entrance to the ancient Hindu fortification, and has been quite modified and altered by the Muslims. It has two arched entrances, one facing the West and the other South. The former, crowned with a battlemented parapet, is in a very ruined condition and bears no inscription. But on the faces of the two walls immediately adjoining are traces of old Canarese inscriptions almost completely obliterated by the conquerors as is clear from the geometrical and diaper pattern designs on the slabs purposely made to chisel out the original inscription. In the North-east corner, whence the road takes a curve towards the

<sup>1</sup> *Vide* XXX and XXXI of the accompanying Plan.

<sup>2</sup> *Vide* m of the Plan.

<sup>3</sup> *Vide* 3 of the accompanying Plan.

<sup>4</sup> *Vide* j of the accompanying Plan.

<sup>5</sup> *Vide* IX of the list of inscriptions.

South is the tomb of Pir Patola Šahib, a small square chamber (11' 4" × 11' 0" externally) crowned with a pyramidal dome and having an arched opening facing the South. Opposite the tomb is the other part of the gateway, a double-arched entrance with small cells for guards on either side. The Southern arch has on it a long and beautiful Persian inscription<sup>1</sup> written in *Thulth* characters. The arch is fitted with a broad stone door-frame, and on either side has a pair of small arches one over the other to decorate its façade and to avoid monotony. At the top there is the usual battlemented parapet. Just adjoining the gateway and to the South of it is the Sikandarī Masjid with an arched entrance in the East fitted with a stone door-frame and decorated all over with excellent cut-plaster work and verses from the *Qur'an*. The mosque proper is a small hall with three arched openings.

<sup>2</sup> Proceeding thence the road takes a turn to the left. A little distance along the road to the left is the Ek Minār kī Masjid.<sup>3</sup> This mosque, which, according to the Persian inscription<sup>4</sup> on its threshold, was constructed by one 'Ambar' in 919 A.H. in the reign of Mahmūd Šah Bahmani, is entered from the South, the roof of the entrance being supported on eight black Chalukyan pillars, the rear line of these being fitted into the wall and bearing elegant floral decorations. One and the only architectural characteristic of this mosque is that as its name itself signifies, it contains only one minaret. The minaret, which is about 65 ft. high and about 13 ft. in diameter, stands just above the entrance in the South-east corner of the courtyard of the mosque, and was probably intended like the Qutb Minār at Delhi to serve a double purpose—as a victory tower, and as a tower for the use of the *Muazzin*. The minaret having been built in Persian style is quite identical in form with the Chānd Minār at Daulatabad erected in 1445 by 'Alāuddin Bahmani, and the minaret of the College of Mahmūd Gāwān at Bidar, erected in 1472 in the reign of Muḥammad Šah Bahmani III, just one generation before the construction of this minaret. It consists of two storeys, each being furnished with windows to let light and air into the interior, and surrounded all round with projecting galleries girded with stone balustrades. The minaret gradually tapers from bottom to top, and has at the top a rounded dome in Bahmani style with floral decorations at the bottom, and a pinnacle surmounted by a crescent at the top. A winding staircase leads up to the top-storey of the minaret from which an excellent view of the town can be obtained. The mosque proper is an open hall (43' 0" × 29' 9") supported on three rows of four pillars each and having a flat ceiling above with a battlemented parapet. In the courtyard in front are two graves, and at their head is a rectangular water-cistern. The portion of the back wall of the prayer-hall over the niche and the top of the Southern wall outside the hall are adorned with verses from the Holy Qur'ān and the sayings of the Prophet neatly inscribed on stone slabs. Apart from its architectural

<sup>1</sup> *Vide XII* of the accompanying list of inscriptions.

<sup>2</sup> *Vide p* of the accompanying plan.

<sup>3</sup> *Vide XIII* of the accompanying list of inscriptions.

<sup>4</sup> This 'Ambar has nothing to do with the famous Malik 'Ambar, his namesake, who played a very important part in the reign of Murtaza Nizām Šah II of Ahmadnagar a century later.

peculiarities, this mosque is the oldest place of Muslim worship in the town, as the inscriptions attached to the building clearly indicate.

' Some distance from the above mosque on the same road to the left is a grand new mosque constructed on the site of an old mosque known as Yatim Shah's mosque,<sup>1</sup> which fact is attested by a beautiful inscribed slab<sup>2</sup> fixed in the new mosque. This slab originally belonged to the previous structure and mentions the name of the founder Yatim Shah.

' Adjoining Yatim Shah's mosque is the Kāti Darwāzah. This forms the Eastern gateway of the outer Muslim wall. The first entrance facing the West is in ruins, only the side bastions, the inner arch, and the roofless pillars now remaining. Over the top of the inner arch on the inside face are two Persian inscriptions,<sup>3</sup> one over the lintel at the top and the other on a long stone beam on top of the smaller arch within the bigger one. To the left are five arched apartments for the guards, now fitted up with wooden doors. Inside the niches of the two rooms adjoining the gate are two Persian inscriptions<sup>4</sup> very artistically carved. The road here takes a turn towards the South and passes through a double-arched domed entrance with a hall for guards on either side with three arched openings. The outer arch facing the South has been filled up in the upper portion with stone masonry and coated with plaster, the surface being decorated with cut-plaster work which has now all peeled off except for the two full-blown lotus flowers and a fish which still adorn it (Plate X a). Below this is a long stone slab with a Persian inscription,<sup>5</sup> and below it is a carved stone slab with the grotesque figure of a conventional animal, partly *makara*, partly elephant, and partly lion, at either end, with port-holes in the middle. These two slabs and the stone masonry above them are supported on two stone lintels placed on stone brackets and pillars. This arch is flanked on either side with two round bastions, the right one being almost intact and having three beautiful balconies, each supported on three brackets, the left balcony being intact only up to the brackets.

' This gateway marks the Eastern limit of the Muslim fortification. A little distance from this gateway to the left is the point where the two roads cut each other, one coming from the Fort and going further East towards Dāra Jāh's Garden, and the other starting from the Khandaq Darwāzah in the South and leading to the Naurangī Darwāzah in the North. Along the road leading to Dāra Jāh's Garden there are only a few buildings of any historical or epigraphical interest. The first structure that is met with along this road is Pir Qābil Wali's Dargāh. There is a small Persian inscription<sup>6</sup> on the wall of the saint's grave-enclosure. The structure does not possess beyond this any historical or architectural merit, being only an open enclosure enclosing the graves of the saint and a few of his disciples.

' Next after the above and some distance along the same road is the outer Jāmi' Masjid. This mosque forms the biggest place of Muslim worship in the

<sup>1</sup> *Vide q* of the accompanying Plan.

<sup>2</sup> *Vide 4* of the accompanying Plan.

<sup>3</sup> *Vide XVIII and XIX* of the list of inscriptions.

<sup>4</sup> *Vide XIV* of the accompanying list of inscriptions.

<sup>5</sup> *Vide XX and XVI* of the list of inscriptions.

<sup>6</sup> *Vide XVII* of the list of inscriptions.

town, and is entered through an arched entrance facing the South which is fitted with a rectangular stone door-frame. On the top of the entrance there is a Persian inscription,<sup>1</sup> and above it on either side in beautiful *Tughra* is carved the Chapter of سورة الناس in lotus-flower design. The mosque has a vast rectangular courtyard in front and an oblong water cistern in the South-east corner. The mosque proper is an extensive hall (101' 6" × 24' 5" internally), with eleven arched openings facing the East. On either side the façade is flanked with a tall stone minaret in beautiful Bijapur style, and the top is decorated with small turrets and a battlemented parapet. The sloping *chhajja* below the parapet is supported on carved stone brackets. The ceiling of the mosque, which is flat, constructed as it is of stone slabs placed on lintels on the pillars, is supported in the middle on two rows each of ten pillars in plain Chalukyan style. By the side of the central niche, which is bare of any ornamentation, stands a polished black basalt pulpit quite similar to the one in the Fort Jāmi' Masjid. In the South-east corner outside the prayer hall is a large stone jar, in which previous to the time of the building of the cistern water for ablution used to be stored up. To the South of the water cistern, which is a later addition, is a cemetery and a well.

The next monument of epigraphical and architectural interest is the Chauk Masjid. This mosque, which has two entrances, one from the North side and the other from the West, has a narrow courtyard on the Southern and Eastern sides which too is occupied by graves. The mosque proper comprises a small hall (22' 8" × 20' 8" internally) supported on three arches, and a verandah with a flat ceiling placed on two decorated and finely carved and polished massive black basalt pillars of excellent Chalukyan workmanship. On the abaci of these pillars names of God بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ are beautifully carved. The inner hall has three low domes, the central one of these being a little larger than the side ones. The façade of the mosque is ornamented with a battlemented parapet and four slim turrets and has a sloping *chhajja* in front. The Northern entrance of the mosque is through a very low arch which is constructed of beautifully carved black basalt pillars supporting two ornamental lintels at the top. Both these lintels contain Persian inscriptions<sup>2</sup> neatly and artistically carved.

Here and there alongside the road are numerous small mosques, but as they do not possess any architectural or historical features of any particular importance, no detailed description of them seems necessary. The last monument of any note that is situated at the terminus of this road and deserves some passing remark is Dāra Jāh's tomb and garden. Nawab Dhulfiqār-ud-Daulah Dāra Jāh was the son of Nawab Başalat Jang and a near relative of Mir Niżām 'Alī Khān, who commanded this garden to be laid out here. A Persian inscription<sup>3</sup> placed in a niche on top of the Northern entrance of the open grave-enclosure records the date of the death of Dāra Jāh as 1208 H., the enclosure being constructed, as the inscription records, by one Gulāb Singh. The garden was laid out with beautiful lawns divided into compartments by causeways and adorned with buildings, of

<sup>1</sup> *Vide* XXV of the list of inscriptions.

<sup>2</sup> *Vide* XXXVI of the list of inscriptions.

<sup>3</sup> *Vide* XXVI of the list of inscriptions.

which now nothing but the foundations remain. The grave of Dāra Jāh, which is of black basalt, lies in a square open enclosure entered through arches on the North and South. To the West of this enclosure are two beautiful large square-stepped wells.

The other road, which starts from the old tank in the South part of the Fort and goes right up to the Naurangi Darwāzah and thence to the Taluqdar's Office, first enters through the Khandaq Darwāzah<sup>1</sup> which formed the original Southern entrance to the Muslim fortification. This gateway is very much ruined and does not possess any feature of interest beyond the inscription-slab bearing a beautiful Persian inscription.<sup>2</sup> Similarly the Tā'lim Burj, which stands to its left, is important only in having a Persian inscription.<sup>3</sup> The ruined Raftī Burj and the small Parkota Darwāzah in the same wall on the Eastern elevation are likewise important only for the Persian inscriptions<sup>4</sup> which each of them has; beyond this they do not possess any other feature of interest. Some distance to the West of the Tā'lim Burj is the Khāṣ Bāoli,<sup>5</sup> an extensive rectangular well built of solid stone masonry and approached by means of big staircases at the corners. In the centre of the well is a high platform approached through a causeway from the West. This platform probably formed a pleasure resort for the original occupants of the Fort. The well is said to have supplied water previously to the whole Fort area, and even now a pumping engine fixed near the well is supplying water to the various localities of the modern town. A little to the East of this well there is another well, square and comparatively smaller, known as Andherī Bāoli,<sup>6</sup> and reached by a staircase from the North. This well is important because it has a Persian inscription<sup>7</sup> fixed in its wall. Though very much worn out by the constant action of water, the inscription is nevertheless very beautiful. The top lines of the inscription are clear and intelligible, but the two lines at the bottom with their smaller characters are difficult to read.

The road, resuming its course, proceeds up to the Naurangi Darwāzah which forms the Northern extremity of the fortress. Although there are countless small old mosques and other structures to be met with on the way, yet hardly one of them besides Bibi Halima's Mosque is noteworthy. This mosque, which is now called Lohāron-ki-Masjid, is a much modified and altered structure, the back wall being the only surviving part of the original edifice. The mosque has a modern tile verandah in front, and contains only one arched entrance leading into the prayer-hall which is of very insignificant dimensions. On the top of this arch and on the niche inside there is one Persian inscription.<sup>8</sup> The mosque is surrounded by a cemetery.

The Naurangi Darwāzah<sup>9</sup> (Pl. X b) formed the Northern entrance to the outer Muslim wall, and was so designated because of the lavish painted and

<sup>1</sup> *Vide* 5 of the accompanying Plan.

<sup>2</sup> *Vide* XXXII of the list of inscriptions.

<sup>3</sup> *Vide* r. of the accompanying Plan.

<sup>4</sup> *Vide* XXIV of the list of inscriptions.

<sup>5</sup> *Vide* 6 of the accompanying Plan.

<sup>6</sup> *Vide* XXIII of the list of inscriptions.

<sup>7</sup> *Vide* XX and XXI of the list of inscriptions.

<sup>8</sup> *Vide* s. of the accompanying Plan.

<sup>9</sup> *Vide* XXVII (a) and (b) in the list of inscriptions.

sculptured decorations which once adorned this gateway. The material utilized in a whimsical manner in its construction appears from its mythological and artistic peculiarities to belong to previous Hindu structures. The first gate of this entrance faces the South, and has a trench in front spanned at this point by a small bridge. On either side it is flanked by a bastion. On a square stone slab in the bastion to the right, which is square in form, is a well-carved figure of a *Nāga* King seated cross-legged in meditation on a fish with a crown of five serpent-hoods over his head. The entrance fitted between this square bastion and the round one on the left, is of the pillar and lintel type. The top lintel is supported on side brackets ornamented with conventional animals curiously combined, partly *makara*, partly elephant, and partly lion. The lintel is decorated with lotus flowers and leaves. Proceeding from this gate, the road takes a turn to the left and passes through a noble and lofty double-arched gateway flanked on either side by a round bastion and fitted with a rectangular stone door-frame. As this door-frame has become loose, it has been supported on modern stone struts. Over the lintel are carved the figures of the same conventional animals as on the former gate. Over this, on other stone slabs fitted in the gap of the arch, are carved various scenes from Hindu mythology. On the top just below the parapet are carved in bas-relief scenes from the *Ramayana*, one of these scenes—the one in the extreme right panel—being exactly identical with the scene on a slab in the Western face of the ancient Hindu wall of the Fort representing Rama shooting at the serpent while standing on its tail, accompanied by Sita and Hanuman. Entering through this gate, the visitor finds himself under a domed vestibule flanked on either side by a hall with three arched openings. On the massive and short stone pillars supporting the arches are carved figures of Narasimha—the lion-incarnation of Vishnu. On one of these is carved the romantic scene of Krishna robbing the women of their clothes and seated on the top of the tree surrounded by monkeys depicted in their full activity and engaged in pranks (Pl. XI a). The women are all standing naked under the tree, and one woman is climbing the tree to get her clothes from Krishna. To the right and left of Krishna are carved conventional figures—half woman and half bird. On top of the arches on the big beams supporting the structure of the ceiling are carved hunting scenes and episodes from Hindu mythology, and here and there some obscene ones. Passing through the next inner arch, the visitor finds himself in an open square court (60 ft. either way) surrounded on all sides by arcaded galleries, the long stone beams on top of the arches containing scenes from Hindu scriptures and mythology with occasional obscene episodes. The top beams are carved with four-petaled flower designs. Above them are two pairs of lion brackets and a bracket carved with a female figure in between in each of the sides of the square. The existence of these brackets indicates the presence of a *chhajja* which is now missing. The Southern side of the square is pierced with a small arched and domed entrance. Opposite this entrance in the other side of the square is a lofty and noble double-arched and domed gateway over the top of which is a three-arched balcony supported on four brackets. The road, proceeding through this gateway, takes a

turn towards the left, and passes through another arched gateway which is quite plain and devoid of any ornamentation. Just opposite this gateway is a small low mosque called the Naurangi Darwāzah Masjid with three arched openings. It contains a Persian inscription<sup>1</sup> fixed in the wall. The mosque is a substitute for another previous one standing on the site and the inscription belongs to Tāhir Khān's Bastion, as is clear from its contents.

'About a furlong to the North-west of the Naurangi Darwāzah, close to the Taluqdar's office and near the railway line, is situated Shāh Abū Taha Husaini's Dargah.<sup>2</sup> The structure is a square of 33' 3"×33' 3" externally and 21' 6"×21' 6" internally, surmounted by a big broad-bottomed dome placed on an octagonal drum and decorated with a battlemented parapet all round. Access to the chamber is through an arched entrance on the South side (5' 8"×2' 8") with two smaller blind arches on either side. The other faces are also decorated both inside and out with three blind arches of similar size. In its style and general appearance the building resembles the Baihmani tombs of Gulbarga and Bidar, and is a little like the royal tombs at Mandu. The wall surfaces were covered with plaster and in places decorated with cut-plaster work, but the plaster has mostly peeled off. The grave which is a small cenotaph in earth rests just below the dome in the centre of the chamber. The interior of the chamber has become quite black with smoke. Around the tomb there is a cemetery.

'The Bālā Hisār Raichur Fort—The citadel<sup>3</sup> is approached by a flight of steps rising near the South-east corner of the inner Hindu wall and going alongside it taking a South-westerly direction. Half-way up there is a door-way fitted with a rectangular stone door-frame. From this point the steps are missing, but as the slope is gradual the ascent is by no means difficult. Just at the foot of the Bālā Hisār platform the steps again appear, and continue up to the entrance of the Bālā Hisār, which is fitted with a rectangular door-frame (6' 9"×4' 0").

'The Bālā Hisār stands on an irregular shaped platform, on the summit of the hill, supported on stone masonry ingeniously piled up on rough boulders. The Northern side of this platform is occupied by the Darbār Hall—a double three-arched and triple-domed hall—(33' 5"×24' 8") internally, with a battlemented and loopholed parapet on the top. The walls and the interiors of the domes bear traces of beautiful plaster decoration. There is a projecting niche (10' 4"×8' 8") attached to the hall with arched windows looking towards the North. The hall is reached by a flight of broad steps.

'To the West of this hall is a small one-arched mosque in Bijapur style (10' 2"×9' 11" externally) flanked by two slim minarets and constructed of solid stone masonry. The interior of the mosque contains one blind arch in each face supporting the ceiling. The top is decorated with a battlemented parapet constructed of brick and lime; and the back wall had four short turrets, of which one is missing.

<sup>1</sup> *Vide* XXIX in the accompanying list of inscriptions.

<sup>2</sup> *Vide* 1 of the accompanying Plan.

<sup>3</sup> *Vide* 6 of the accompanying Plan.

'To the East of the hall is a small square open pavilion ( $7'4'' \times 7'3''$  externally) supported on four stone pillars of different designs showing a Hindu tendency and crowned with a square pyramidal dome supported on four lintels placed horizontally on the pillars. The lintels are covered with plaster and decorated on either side with beautiful floral designs. The interior of the dome is also ornamented with handsome cut-plaster decoration. The North pair of pillars bear Persian inscriptions.<sup>1</sup>

'In front of the hall is an old square cistern ( $29' \times 29'2''$  externally and  $22'9'' \times 22'10''$  internally) now filled up with earth. Next, and opposite to the latter, is a circular platform—32 ft. in diameter—supporting in the middle a gun 20 ft. 3 inches long mounted on a turn-table and pointing towards the East. The circumference of the gun at its breech is  $4'4''$  and its bore measures 5 inches in diameter.

'To the West of the gun platform is the Dargāh of Pānch Bibi—five lady-saints—resting on a rectangular platform ( $32' \times 7'$ ). The graves, which are of an uncommonly small size, are placed in a row inside small niches, and in front there is the grave of a male saint.

'At the back of the hall—i.e. to its North—among the boulders is lying the lower portion of a seated *Nandī* carved in a granite boulder. Its head and a portion of the back are missing, but the lower portion and especially the legs are executed in a very realistic manner. This *Nandī* and the square pavilion near the hall together with the inner wall of the Fort appear to be the only surviving portions of the ancient Hindu works at Raichur. The pavilion might have formed a *mandap* to some Hindu temple which once perhaps stood on the summit of this hill.

*'Yādgir Fort and other Buildings.'*—Most prominent among the buildings of historical and archaeological interest at Yādgir is the Fort (Plate XIII). This Fort, as its name itself denotes, is the creation of the Yadava Kings of the Deccan, who ruled over this territory from the eighth to the beginning of the fourteenth century A.D. with Deogri as their capital. Of the Hindu remains of the Fort there are hardly any traces left. The Fort, as it now stands, is the work of the Muslim conquerors, constructed mostly in the days of Ibrāhim 'Ādil Shah I, which fact is borne out by the various Persian inscriptions on the buildings within the Fort.

'The citadel stands on the summit of a lofty and picturesque rocky hill, very much higher than the hill at Raichur. Like the Fort at Raichur, this fortress is also defended on all sides with battlemented and loopholed walls and bastions and contains the Bālā Hisār buildings on the top. But unlike the ruined walls of Raichur Fort, the ramparts surrounding this fortress are very much higher, stronger and better preserved, and the majority of the bastions are equipped with guns. The big round gun-platform on the highest point of this hill mounted with the long gun pointing towards the West is a specially remarkable feature of this fortress and is clearly visible from a considerable distance, thereby contributing to the grandeur and picturesqueness of the Fort.

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<sup>1</sup> *Vide* XXXIV of the list of inscriptions.

'The Bālā Hiśār is reached by a broad flight of steps which rise from the foot of the hill on the Northern side. The first gateway is totally ruined with the exception only of the door-posts which indicate its position. To the left of this gateway is a ruined building, said to be the 'Āshūr Khānah and the house of the old Nawabs. In front of this are the remains of a mosque with only the fragments of the minarets and the debris marking the site of the structure. The second gateway is in the form of an arched entrance fitted with a rectangular stone door-frame of lintel and pillar style, and furnished with wooden door-leaves which are now in a decayed condition. On the top of the arch is a balcony supported on four stone brackets. This gateway leads into a square court surrounded by arcaded galleries. The flight of steps proceeding upwards enters into the third gateway which too is in the form of an arched entrance. But this is quite plain and devoid of any door-frame. The fourth gateway is reached next. This again is an arched entrance fitted with a rectangular door-frame. On the top of the arch are the remains of some good cut-plaster work. The door-way gives access to a vaulted vestibule covered over with a low dome and flanked on either side by a square domed chamber for the use of the guards. The interior of the big central dome has traces of cut-plaster decoration. The flight of steps proceeding thence passes through the fifth gateway which is also in the form of an arched entrance and quite plain. The sixth gateway is reached next. This also contains an arch fitted with a rectangular stone door-frame. The passage is through a vaulted vestibule covered over with two low domes and flanked with two domed chambers for guards on either side. A little distance further up is the seventh gateway. It is a plain arch fitted with a rectangular stone door-frame with a passage like the former gateway covered over with two domes and flanked on either side with two domed chambers for guards. Some distance to the South of the last gateway is a circular platform containing a gun over 13' long with a Persian inscription<sup>1</sup> on it. Close to the Bālā Hiśār is another plain arched entrance which leads into a square court with remains of ruined buildings all round. To the South of this court on the wall encircling a pond, known as Moti Tālāb, is a Persian inscription.<sup>2</sup>

'To the West of the above courtyard are the remains of an extensive palace, called the Firdaus Mahall, consisting of numerous apartments and halls of various dimensions. The big hall on the extreme West of this structure, which may have formed the Darbār Hall, has in the middle two rows of three beautiful multifoil arches, the front row resting on single octagonal pillars and the back row on double pillars. The wall surfaces are all perforated with countless small niches.

'The roof of the hall and the adjoining rooms as well as many portions of walls have fallen off, the floor being covered with the debris. All these buildings were constructed of stone masonry with surfaces coated with plaster and decorated on the outside with glazed tiles which have all peeled off. This fact can only be gathered from the fragments of enamelled tiles picked up from the ruins.

<sup>1</sup> *Vide* III of the accompanying list of Yādgir inscriptions.

<sup>2</sup> *Vide* I of the list of Yādgir inscriptions.

'To the West of the above hall is a natural spring full of fresh water; around it on the three sides are the remains of buildings and to the South of it is the big rock of the summit.

'To the left of the Moti Tālāb is the Kabūtar Khānah, pigeon-house, a rectangular high-walled building, and to its left is an open enclosure with high walls with one door-way in the Northern side.

'On the elevation to the West of the Tālāb is the Ghariyal Khānah with two arched openings, one facing the North and the other the East. Over the entrance, which is in the form of a square chamber, is placed a low dome, and to the left of the entrance is an oblong hall. To the West of this building is an old small mosque called the Chini Masjid, with two arched openings in the East and a ruined *chhajja* in front. A little to the South of this mosque are the grain stores—depressions carved in rock to stock grains, *ghee*, etc.

'To the South of the mosque on the rock of the summit is a large circular gun platform reached by a double flight of steps, containing two guns. The longer gun, which is over 18' long and has a circumference of 5', is still in position and points towards the West, the other shorter one, which is 9' long but has a greater girth than that of the other, being 6' 8" in circumference, is lying by the side of the former and bears only a Muhammadan name, Muhammad Qāsim, and the date 1192 H. Some distance below, near the North-west corner on another rock, is placed another gun of ordinary dimensions also facing the West. On the slope further West is the magazine—a very much ruined structure. On the platform to the South of it is another gun also facing the West.

'Inside the fortifications on the hill there are several wells and springs of various sizes. But of these only the Pāthal Nagri well close to the Eastern wall bears a Persian inscription<sup>1</sup> of the days of Ibrāhim 'Ādil Shāh I and dated 963 H. Near the North-west corner of this well is an arched entrance and a little further North of it on a bastion there is a gun placed pointing towards the North.

'Near the South-east corner of the fortifications there is a round bastion comparatively new named Nizām Burj after the late Mir Nizām 'Alī Khān, constructed in memory of his visit to Yādgir in 1200 H.

'*Shāh Yaqūb Qādirī's Dargāh*—This is the most prominent structure in the town. The tomb is a square structure, 28' 5" each way externally, crowned with a squat dome resting on a cylindrical drum and decorated at the bottom with lotus petals. Four turrets at the angles and a battlemented parapet adorn the top of the structure. The chamber is entered through a doorway on the South fitted with a stone door-frame and furnished with wooden shutters. On either side of the entrance are perforated screens admitting light and air to the interior. The grave of the saint is in the centre just below the dome and has an arcaded gallery all round. The dome is supported on four arches and the surrounding gallery has a flat stone ceiling. To the South of the tomb is a cemetery. The tomb and the cemetery are all enclosed by a wall which is entered

<sup>1</sup> *Vide* II of the list of Yādgir inscription.

through an arched gateway on the North, which is apparently a later addition. The original enclosure adjoined the Western wall of the tomb and has two pointed arches for entrance and many small niches for lamps. The whole building stands on a raised platform and is thoroughly whitewashed, presenting an altogether fresh appearance. The tomb bears no inscription.

' A little distance to the East of the tomb is the Sāgar Darwāzah, a lofty arched entrance fitted with a large rectangular door-frame and furnished with wooden door-leaves which are now in a badly decayed condition. On either side are domed chambers with an arched opening in each face. The gateway formed one of the original entrances of the town and is in sound condition.

' To the East of this gateway is the Sāgar Darwāzah Mosque in Bijapur style with a six-domed double hall having three arches in every line. The central dome over the niche is a little bigger than those on either side. The original façade of the mosque had a *chhajja* supported on carved brackets of black granite, which are still extant. In front of the hall a new verandah has been recently constructed. The mosque has a spacious courtyard in front.

' Some distance to the East of the above mosque is the Jāmi' Masjid. This forms the biggest place of worship in the town. The mosque proper is in the form of a large hall supported on three rows of five arches each and covered over with five low domes in each row. The dome of the *mihrāb* is a little bigger than the other. The façade of the mosque is equipped with a sloping *chhajja* placed on stone brackets, and at the top has a battlemented parapet. In front of the mosque is a large courtyard and to the left of it is a cemetery.

' In the centre of the town stands the Rang Mahall, another important relic of the past. The building is now in ruins, but from the remains of walls and foundations appears to have been once a commodious and handsome edifice. Of the original structure an arcaded gallery round a square courtyard is still extant. Each side of the gallery contains three arched openings and consists of arched apartments interconnected by means of transverse arches. Access into the courtyard is through an arched entrance pierced in the middle of the Northern row of arches. The Eastern gallery is almost completely ruined with the exception only of the front arches. In front of the entrance is an old well of considerable dimensions.

' Next in importance is the Chauk Mosque. This is in the form of a double hall supported on two rows of three arches each. The ceiling is flat and in front there is the usual sloping *chhajja* resting on stone brackets. The top is decorated with a battlemented parapet and four turrets at the angles. The mosque has a vast courtyard in front and the entrance is in the Eastern wall of the courtyard enclosure. To the North of the mosque there is an open space containing a small square well just opposite the narrow doorway in the Northern wall. To the North of the well are the remains of a ruined 'Ashūr Khānah.

' Adjoining the Chauk Mosque to the South is a lofty old arched gateway which formed another entrance to the town from this side. The arch is fitted with a large rectangular door-frame of pillar and lintel type and is decorated with a battlemented parapet at the top.

'Some distance to the North of the above gateway is the Āthār Sharif and the mosque. The Āthār Sharif consists of a verandah with three arched openings facing the South, one hall, supported on two wooden pillars, and a row of three chambers at the North end. The middle chamber of these contains the relics of the Prophet. The building is decorated with a battlemented parapet on the top and four turrets at the angles. In front of the Āthār Sharif there is a small courtyard containing a well, and to the West is a small mosque with three arched openings in the East and one big arch in the interior supporting the roof. The top is decorated with the usual battlemented parapet and corner turrets.'

'Besides the buildings described above, the town contains various other mosques, mostly old or with slight alterations, but as they do not possess any historical or architectural features no detailed description of them seems necessary.'

'On a hill about two miles West of Yādgir is Rajoti Iranna's Temple, an old structure very much altered and thoroughly whitewashed, and so almost losing all its antiquarian value and putting on a modern appearance. About the same distance to the South-east of the hill in a Muslim cemetery is Shāh Jiwan's Dargāh, a white square building with a rather low dome surmounting it and decorated with a battlemented parapet all round and having four small turrets at the angles (Plate XII b). The building has many characteristics in common with Baihmani architecture. The chamber has two entrances, one in the Northern wall and the other in the Eastern one. To the North of this tomb in the same cemetery in a line are three domed tombs in Bijapur style, with narrow-necked domes placed on drums of lotus-petal design, the first tomb on the extreme West being almost completely ruined, the middle one being in a fairly good condition, and the third being a little decayed at the dome. To the right of the last tomb is another in similar style but of no significance. None of these tombs bears any inscriptions.'

In the report for last year an account was given of the clearance of rank Conservation vegetation and the removal of debris from the interior of the Bidar Fort. The operations were carried further during the year under report and as a result of them, the mass of ruins which up to now, owing to the presence of *jālī* screens in the upper walls of the building was styled the Zenana Mahall, has proved to be an audience hall. It must have been originally a magnificent building, for the remains discovered under the debris show that the principal hall measured 109 ft. 6 in. by 52 ft. and it was decorated with exquisite tile-work, the panels of which may be seen on the dados. The colours of the tiles are turquoise blue, indigo blue, light green and light yellow, and the designs are scrolls combining geometrical and floral patterns. Owing to their lying buried under debris and the rain water percolating through crevices, the glaze of the tiles in some panels has been affected and is peeling off in thin layers. With a view to stopping the further decay of the tiles, some fragments of the glaze were sent for examination and advice to Dr. Plenderleith of the Research Laboratory of the British Museum. He has kindly examined the fragments carefully, and recom-

mended Vinyl acetate and some other chemicals for the protection of the glaze.<sup>1</sup> Measures are now being taken to treat the tiles in the light of Dr. Plenderlieth's expert advice, and it is hoped that the result will be satisfactory.

To return to the hall. It was divided into three apartments by rows of pillars which were apparently of wood, and which perished through fire caused either by an explosion of the magazine which was concealed in the building, and the remains of which have been found under the debris in the present examinations, or through the mischief of the assailants who could not stand the sight of such a magnificent building belonging to their rivals. The stone pedestals on which the pillars stood, with the exception of two,<sup>2</sup> are all *in situ* and represent exquisite taste in carving.

On the Western and Eastern sides of the main hall are smaller halls, two on each side. They were also adorned with tile-work, the designs resembling those of the main hall. The dimensions of these halls vary, those adjacent to the main hall are 45'×21'5", while those at their backs are 44' 6"×16' 3".

There are rooms at the back of the main hall (towards the South) as well, and their arrangements is as follows: a square room (18' each way) in the middle with a rectangular room (37' 8"×16' 3") flanking on each side of it towards the East and West. Beyond these rectangular rooms are two more rooms on each side—those adjacent to the latter are 25' 10"×16' 3", and those beyond them are square, 21' each way. The floors of these halls are preserved in some places and show stone pavements of artistic designs.

In front of the audience-hall is a spacious court 167' 2"×14', and beyond that a pavement 207'×50'. The latter probably marks the site of the halls which corresponded to those at the Northern end of the court. Pavements about 3' high have been found on either side of the court towards the East and West and it appears that there were rooms on these sides of the court as well.

The tops of walls and the loose masonry of the entire building are being

<sup>1</sup> The full text of Dr. Plenderlieth's letter is given below:—

RESEARCH LABORATORY, BRITISH MUSEUM,  
London, W.C. 1, 19th May, 1931.

'I have now examined the glaze fragments you sent me and find that decomposition has been greatly accelerated by the presence of Carbonates. These fragments contain practically no soluble salts but effervesce strongly with acid. They are covered with a thin deposit of carbonate of lime which can only be washed off with dilute acids, but I do not recommend this treatment on account of the fragile nature of the surface and porosity of the substratum.

'The tiles should be simply impregnated with something to seal the pores, fix the glaze and give general transparency, and although celluloid might do, the best substance I know for the purpose is called *Vinyl acetate*. I enclose some of the fragments which have had Vinyl acetate solution poured over them. It is scarcely worth while trying to remove dirt first as you will agree on examining the results. Afterwards any shine may be removed easily by rubbing gently with Toluene, but I have not done this in the present case as they may travel better as they are.'

'Vinyl acetate may be obtained through the British Drug Houses Ltd., Graham St., City Road, London, E.C. For painting on the glaze a 25% solution is best, for spraying a 5% solution is quite strong enough. The solvent is important, and the following mixture must be specified: Quantities by volume Toluene 70%, Ethyl Alcohol 10%, Ethylene dichloride 10%. Butyl acetate 5%, Amyl acetate 5%. A quantity of Toluene should be ordered at the same time for removing shine.'

<sup>2</sup> These two stones may now be seen in a modern mosque at Bidar.

protected with lime and cement mortar, while the portions which have lost support from beneath owing to the ruin of the building are being underpinned. The work is likely to be completed during the current year (1340 F.).

The cleaning of the Takht Mahall as well has progressed considerably during the year under report, and the ministers' halls with pyramidal roofs referred to in the report for last year can be visited with convenience now. Of these the one nearer the gateway has three apartments, each measuring 35' in length and 9' in depth. The inner entrance of the palace has also been cleaned and it has two gates, the outer facing the South and the inner facing the West.

From the interior of the gateway a covered passage goes along the entire length of the Northern wall, and at the North-west angle perhaps turns towards the audience chamber; but as the debris there has not been removed, the passage has not been traced beyond the end of the Northern wall.

The entire Western wing of the building has been cleared now, and beginning from the North side we have first an octagonal room, the roof of which has fallen down, but the walls are intact and show bands of carved black stone inserted in the masonry to provide panels for tile-decoration, traces of which may still be seen. This room has lofty arches towards the North and East, the form of which though somewhat stilted, yet looks quite elegant.

The covered passage from the inner gateway of the fort probably led to this room, which was used as the private audience by the Baihmani kings.

A door at the Western end of this room of Private Audience leads to another which is more spacious and rectangular in plan (43'×26' 9"). The roof of this room also has fallen down but the walls are intact and show three arched niches in the Western hall. On account of the presence of these niches one may surmise that the hall might have been utilised as a private mosque by the Royalty residing here. This guess is supported by the presence of two small water cisterns just outside the hall towards the East suggesting that they were for ablutions. The main entrance of the hall was from the east where a flight of steps has also been discovered.

A door in the Southern wall of the so-called mosque leads to another room which, though square in plan, but on account of its deep recesses, appears to be star-shaped, and measures 35' across from side to side. The roof of this room also has fallen down, but the walls are intact and rise to a considerable height. In front of this room towards the East we see an enclosed court 31 ft. square. To the South of this room there is an ante-chamber (18'×12' 2") leading to a large hall measuring 36'×17' 10". In removing the debris from this room a small reservoir (?) has been found which is carved of a single piece of black stone and has four ornamental feet and a hole in the middle, the latter for the fixing of a water jet. In front of this hall towards the East was an open bath (30' square) and on either side of it small reservoirs of clean water, which were apparently utilised after the dip in the Bath.

At the back of this Bath towards the South there is another which is covered, the roof being intact. It has two stages, the upper one having a square room

in the middle (22' each way), and a rectangular room on either side towards the East and West. Beyond these rectangular rooms are reservoirs of hot and cold water. The plan of the lower stage is similar.

The fondness for baths is a prominent feature of the palaces of the Musalman kings of India, and it may be interesting to note that Shah Jahān and his illustrious descendant at Delhi not only held private receptions in the marble baths at the Delhi Fort but conducted a great deal of the state affairs there.

In front of the latter Bath towards the South another suite of rooms has been found. A mass of debris is still to be seen towards the East of the two Baths, and this when cleared will expose the Southern wing of the building. The walls and masonry work which have been found after the removal of the debris are being strengthened with lime and cement mortar.

In the Aurangabād District the Naqqār Khānah (Music Gallery) in the main gateway of the Khuldabād town, which had developed some bad cracks, has been thoroughly repaired. At the latter town the tomb of Siddi 'Abdur Rahmān, another interesting monument, which is typical of the buildings erected by the Nizām Shāhi Kings at Khuldabād, was also repaired.

At Ajanta the most important work relates to the conservation of the frescoes which is progressing very steadily, and during the year the paintings of the verandah and the left and right-side galleries of the main hall of cave No. 2 have been conserved. In this cave now, only the frescoes of the ante-chamber and the shrine remain to be treated, which work is likely to be completed in the middle of the next year (1341 F.). It will be of interest to lovers of Indian art to know that the frescoes which were in danger of complete decay a few years ago have been treated so scientifically now that they are likely to survive for another couple of centuries, if not more.

#### Epigraphy

In the report for the year 1337 F. (1927-28 A.C.) a reference was made to the removal of eleven inscriptional tablets, originally found at Raichur, for preservation to Hyderabad. In the year under report a systematic search for inscriptions was made in the former town, and as many as twenty-nine records have been found, of which eight belong to the Baihmani kings, fifteen to the 'Ādil Shāhis, and the remaining six to some minor dynasties. The Baihmani and 'Ādil Shāhi records are interesting as throwing light on the history of Raichur from 874 H. to 1038 H. (1469-1628 A.D.). These inscriptions are built on the fortifications of the Raichur Fort or on the mosques which the governors of the place built during their administration. The styles of writing vary—being *Thulth*, *Naskh* and *Nasta'līq*, and are in some cases very elegant. The inscriptions are being deciphered and will be published with suitable notes shortly. In addition to these inscriptions four have been copied at Yādgir and one at Koilkunda. The Yādgir records belong to the reign of Ibrāhim 'Ādil Shāh I of Bijapur, while the Koilkunda inscription mentions the name of Ibrāhim Qutb Shāh.

In the domain of Hindu inscriptions some Telugu records of the Kakatiya dynasty have been found at Patancheru, six of them carved on pillars and one on a slab. As these pillars and slab were lying in a neglected condition

at Patancheru, they have been removed to Hyderabad and preserved at the Museum. Arrangements have also been made for their decipherment and publication in the *Hyderabad Archaeological Series*.

During the year under report 964 coins were acquired for the cabinet of the <sup>Numismatics</sup> Museum. Among these 4 were Gold, 501 Silver and 458 Copper. The sources of acquisition and other particulars regarding them are given in Appendix J.

During the year coins of four new mints have been found in the collection of the Museum. They are Fathabād, probably Dhārūr, Phonda (a fortified town near Goa), Jetpūr (a fortified town in the State of the same name, Kathiawar, Bombay) and Koilkunda (a fortified town in Mahbubnagar District of H.E.H.'s Dominions). The Fathabād coin bears the name of Muhammad Shah I Baihmani, and is dated 765 H. Only two mints of the Baihmani kings Ahsanabad Gulbarga and Muhammabad Bidar were known up to now, and the discovery of the present coin adds a third to their number. The coins of Phonda, Jetpūr and Koilkunda belong to the reigns of Aurangzeb, Ahmad Shah and 'Alamgīr II respectively. A detailed note on these coins is published in this Report as Appendix I.

The collection of specimens representing the arts and crafts of the Dominions has progressed well during the year. The principal acquisitions comprise Bidri-ware, arms with gold inlay work, old china and enamel ware.

Forty pieces of sculpture and seven inscribed pillars which were lying in a neglected condition at Patancheru have been acquired for the Museum. The sculpture represents deities belonging to the Jaina, Saivite and Vishnuite professions of faith. Among these are also two circular stones (*Rashi Chakras*) bearing the signs of the Zodiac.

Some five specimens of calligraphy have also been acquired, of which one is a *Qur'ān* bearing the signature of Dāra Shikoh. There is another *Qur'ān* which bears the name of Husain b. Muhammad Raza Shirāzi who was a calligraphist at the court of the last two Qutb Shahi kings of Hyderabad. Among the illustrated MSS. two are specially worthy of notice, one of which is a *Gulistan* with beautiful border work and four illustrations. The latter have been disfigured by the pious owner on account of their containing representations of human beings, but the border-work is intact and shows great artistic skill. The other MS. is a *Shāh Nāmah* which has several illustrations done in the Mughal style of painting. A complete list of the acquisitions is given in Appendix K.

The publications issued by the Department during the year are:—

<sup>Publications</sup>

- (1) *Annual Report for 1338 F. (1928-29 A.C.).*
- (2) *Guide to Ajanta Frescoes* (third edition).

The first part of *Ajanta* is almost ready now and will be issued shortly.<sup>1</sup> The Director has also edited Fasc. 3 of the *Shāh Jahān Nāmah* for the *Bibliotheca Indica* Series of the Asiatic Society of Bengal and contributed two articles on the inscriptions of the Dominions to the *Epigraphia Indo-Moslemica*.

<sup>1</sup> Since writing this the book has been issued and reviewed in the highest terms by art critics all over the world.

The pillar inscription of Shitāb Khān, which has been kindly edited by Rai Bahadur Dr. Hirananda Sastri, for the *Hyderabad Archaeological Series*, is now in the press and will be issued shortly.<sup>1</sup>

**Library**

During the year under report one hundred and thirty-seven volumes have been acquired for the library of the Department. Of these, eighty-three volumes have been received in exchange for the publications of the Department and the remaining fifty-seven volumes have been purchased. A complete list of the books with authors' names and sources of acquisition is given in Appendix E.

**Photographs  
and Draw-  
ings**

Mr. M. Franswah, the Photographer of the Department, has prepared seventy-six negatives relating to monuments in the Bidar, Karimnagar, Osmanabād and Raichur Districts. The titles and scales of the photographs are given in Appendix F.

Mr. Sultan Ali Faruqi, the Draughtsman of the Department, has prepared six architectural plans, all of which relate to the monuments at Bidar. In addition to these, Mr. Jalal Uddin, Curator of the Ellora Caves, has prepared two drawings of the gardens and building of the Bāgh-i-Banī Begam at Khuldabād. The titles and scales of these drawings are given in Appendix G.

Mr. Muhammad Jalal Uddin, the Artist of Ellora, has copied several subjects from the frescoes in the ceiling of the Indra Sabha for the Museum. They represent chiefly *apsarases* (flying figures) in imitation of the graceful work of Ajanta. But the figures at Ellora are flat and crude in execution and show decadence in art.

**Expenditure  
on Conserva-  
tion**

The total expenditure on the conservation of monuments amounts to Rs. 28,129-2-10, of which Rs. 18,320 have been spent through the Public Works Department and the remaining Rs. 9,809-2-10 by this Department itself. The figures for the previous year under this head were O.S. Rs. 46,902 (B.G. Rs. 41,199-2-6). The details of the expenditure are given in Appendix D.

**Expenditure  
on the Main-  
tenance of the  
Department**

In addition to the above expenditure a sum of Rs. 75,651 (B.G. Rs. 64,285) has been spent during the year on the maintenance of the Department. This sum is in excess of the amount of the previous year, i.e. Rs. 61,833 (B.G. Rs. 55,966), the reason being the inclusion of a sum of Rs. 10,923 on account of the printing of the *Ajanta* volume, which sum will ultimately be recouped by the sale of the book. The details of the expenditure are given in Appendix C.

The expenditure on the maintenance of the Museum amounted to O.S. Rs. 14,441 (B.G. Rs. 12,358) during the year. Details are given in Appendix M.

**Programme  
of tour, 1340  
F.**

The Director will pay periodical visits to Ajanta and Ellora to watch the conservation work and the copying of the frescoes which are being executed at these places. He will also visit Bidar to direct the operations which are in progress to clear rank vegetation from the Fort, to lay out paths and to preserve the monuments there from further decay.

The Director or the Assistant Director will also visit Gulbarga and Warangal where conservation of monuments is in progress and requires occasional

<sup>1</sup> This monograph has also been issued as No. 9 of the *Hyderabad Archaeological Series*.

supervision. In addition to these places they may tour in other districts according to the requirements of the Department for research and exploration.

16th *Shahrewar*, 1340 F.  
(23rd July, 1931).

G. VAZDANI,  
*Director of Archaeology.*



## APPENDICES



APPENDIX A

*Diary of the Director for the year 1339 F. (1929-30 A.C.)*

Month	Date	Place
1339 F. (1929-30 A.C.)		
<i>Ādhur</i> (October)	1st .. .. (6th)	Tour in Bidar District
<i>Ādhur to Dai</i> (October to November)	2nd <i>Ādhur</i> to 8th <i>Dai</i> .. (7th October to 13th November)	Duty at headquarters
<i>Dai</i> (November)	9th to 16th .. .. (14th to 21st)	Tour in Aurangabād District
<i>Dai to Baihman</i> (November to December)	17th <i>Dai</i> to 16th <i>Baihman</i> .. (22nd November to 19th December)	Duty at headquarters
<i>Baihman</i> (December to January '30)	17th to 29th .. .. (20th December to 1st January)	Tour to Aurangabād in connection with H.E. the Viceroy's visit
<i>Baihman to Isfandār</i> (January)	30th <i>Baihman</i> to 16th <i>Isfandār</i> .. (2nd January to 18th January)	Duty at headquarters
<i>Isfandār</i> (January)	17th to 18th .. .. (19th to 20th)	Tour to Bidar
<i>Isfandār to Urdi Bihisht</i> (January to March)	19th <i>Isfandār</i> to 7th <i>Urdi Bihisht</i> .. (21st January to 11th March)	Duty at headquarters
<i>Urdi Bihisht</i> (March)	8th .. .. .. (12th)	Visit to Maqbara <u>Chin Qulij Khān</u> at Himāyat Sagar
"	9th to 11th .. .. (13th to 15th)	Duty at headquarters
"	12th .. .. .. (16th)	Tour to Patancheru
<i>Urdi Bihisht to Khurdād</i> (March to April)	13th <i>Urdi Bihisht</i> to 3rd <i>Khurdād</i> .. (17th March to 7th April)	Duty at headquarters
<i>Khurdād</i> (April)	4th to 5th .. .. (8th to 9th)	Tour to Koilkonda (Mahbubnagar District)
<i>Khurdād to Tir</i> (April to May)	6th <i>Khurdād</i> to 8th <i>Tir</i> .. (10th April to 13th May)	Duty at headquarters
<i>Tir</i> (May)	9th to 13th .. .. (14th to 18th)	Tour to Aurangabād
"	14th to 18th .. .. (19th to 23rd)	Duty at headquarters
"	19th to 21st .. .. (24th to 26th)	Tour to Bidar
<i>Tir to Abān</i> (May to October)	25th <i>Tir</i> to 30th <i>Abān</i> .. (30th May to 5th October)	Deputation to Europe in connection with the publication of <i>Ajanta</i> .
Duty at headquarters	.. .. ..	200 days
Tours .. .. ..	.. .. ..	36 ..
Special duty .. .. ..	.. .. ..	129 ..
	TOTAL ..	365 days

## APPENDIX B

*Diary of the Assistant Director for the year 1339 F. (1929-30 A.C.)*

Month	Date	Place
1339 F. (1929-30 A.C.)		
<i>Ādhur to Baihman</i> (October to January)	1st <i>Ādhur</i> to 30th <i>Baihman</i> .. (6th October to 2nd January)	Duty at headquarters
<i>Isfandār to Urdī Bihisht</i> (January to April)	1st <i>Isfandār</i> to 29th <i>Urdī Bihisht</i> (3rd January to 2nd April)	Do.
<i>Urdī Bihisht</i> (April)	30th .. .. .. (3rd)	Tour to Patancheru
<i>Urdī Bihisht to Khurdād</i> (April to May)	31st <i>Urdī Bihisht</i> to 28th <i>Khurdād</i> (4th April to 2nd May)	Duty at headquarters
<i>Khurdād</i> (May)	29th to 30th .. .. (3rd to 4th)	Tour to Patancheru
<i>Khurdād to Tir</i> (May)	31st <i>Khurdād</i> to 21st <i>Tir</i> .. (5th to 26th)	Duty at headquarters
<i>Tir</i> (May)	22nd to 25th .. .. (27th to 30th)	Tour to Patancheru
<i>Tir to Amurdād</i> (May to June)	26th <i>Tir</i> to 5th <i>Amurdād</i> .. (31st May to 10th June)	Duty at headquarters
<i>Amurdād to Mihr</i> (June to August)	6th <i>Amurdād</i> to 9th <i>Mihr</i> .. (11th June to 15th August)	Duty at headquarters as officiating Director
<i>Mihr</i> (August)	10th to 18th .. .. (16th to 24th)	Tour in Warangal and Adilabād Districts
<i>Mihr to Ābān</i> (August to September)	19th <i>Mihr</i> to 8th <i>Ābān</i> .. (25th August to 13th September)	Duty at headquarters
<i>Ābān</i> (September)	9th to 18th .. .. (14th to 23rd)	Tour in Aurangabād District
<i>Ābān</i> (September to October)	19th to 30th .. .. (24th September to 5th October)	Duty at headquarters
Duty at headquarters	.. .. ..	200 days
Tours ..	.. .. ..	36 "
Officiating period ..	.. .. ..	129 "
		TOTAL .. 365 days

## APPENDIX C

*Statement of Expenditure on the Archaeological Department, Hyderabad, during the year 1339 F.  
(1929-30 A.C.)*

		Rs. As. P.	Rs. As. P.
<b>Salaries :—</b>			
Director (B.G. Rs. 800—50—1,200 p.m.)	..	16,800 0 0	
House rent (Rs. 100 p.m.)	..	1,200 0 0	
Assistant Director (Rs. 300—25—500 p.m.)	..	6,000 0 0	
Officiating Allowance (Rs. 150 p.m.)	..	575 12 10	
Curator of Ajanta Caves (Rs. 300—25—500)	..	4,922 9 2	
Horse Allowance (Rs. 20 p.m.)	..	240 0 0	
Establishment	..	16,216 0 0	
Establishment's Officiating Allowance	..	180 0 0	
		<hr/>	46,134 6 0
<b>Travelling Allowances :—</b>			
Member, Archaeological Department	..	400 0 0	
Director (including fixed Travelling allowance)	..	4,011 0 0	
Assistant Director	..	141 0 0	
Establishment	..	1,438 0 0	
		<hr/>	5,990 0 0
<b>Contingencies :—</b>			
Fixed Contingencies	..	1,650 0 0	
Livery of Peons	..	305 0 0	
Extra Contingencies	<div style="display: inline-block; vertical-align: middle;"> <span style="font-size: 2em; vertical-align: middle;">{</span> <span style="display: inline-block; vertical-align: middle; margin-left: 0.5em;">Purchase of Books</span> </div>	1,233 5 4	
	<div style="display: inline-block; vertical-align: middle;"> <span style="font-size: 2em; vertical-align: middle;">{</span> <span style="display: inline-block; vertical-align: middle; margin-left: 0.5em;">Printing charges</span> </div>	2,000 0 0	
	<div style="display: inline-block; vertical-align: middle;"> <span style="font-size: 2em; vertical-align: middle;">{</span> <span style="display: inline-block; vertical-align: middle; margin-left: 0.5em;">Service Postage</span> </div>	200 0 0	
	<div style="display: inline-block; vertical-align: middle;"> <span style="font-size: 2em; vertical-align: middle;">{</span> <span style="display: inline-block; vertical-align: middle; margin-left: 0.5em;">Furniture</span> </div>	176 0 0	
		<hr/>	5,564 5 4
<b>Supplies and Services :—</b>			
Purchase of Antiquities, etc.	..	5,238 5 6	
Purchase of Photo articles	..	800 0 0	
Aurangabād Museum	..	1,101 10 8	
		<hr/>	7,140 0 2
Printing charges of <i>Ajanta</i> , Vol. I	..	TOTAL ..	O.S. 64,828 11 6
			O.S. 10,923 4 6
		<hr/>	GRAND TOTAL .. O.S. 75,752 0 0
			(B.G. 64,930 0 0)

## APPENDIX D

*Statement of Expenditure on Ancient Monuments during the year 1339 F. (1929-30 A.C.)*

Locality	Name of Work	Amount of Estimate	Expenditure in 1339 F. (1929-30 A.C.)	Expenditure to the end of 1339 F. (1929-30 A.C.)	Remarks
Ajanta (Aurangabād District)	SPECIAL REPAIRS Special work on the occasion of the visit of H.E. the Governor of Madras	Rs. As. P. .....	Rs. As. P. 1,390 12 0	Rs. As. P. .....	Completed
"	Repairs to passage between Caves Nos. III-IV	1,230 0 0	60 0 0	623 7 10	Do.
Aurangabād	Repairs to Bibi-ka-Maqbara	1,000 0 0	1,241 8 8	1,000 0 0	Do.
Ellora (Aurangabād District)	Repairs to Road and Indra Sabha cave	....	200 0 0	....	Do.
Daulatabād (Aurangabād District)	Repairs to Fort ..	968 1 3	965 7 5	....	Do.
Khuldabād (Aurangabād District)	Repairs to Naqqār Khānah, Main gateway	412 0 0	333 0 0	321 7 0	Do.
"	Repairs to tomb of Siddī 'Abdur Rahmān	416 0 0	172 8 6	157 8 6	Do.
Bidar	Clearance of rank vegetation and debris and laying out of paths in the Fort	....	9,809 1 10 14,172 6 5	....	....
	MAINTENANCE				
Ajanta (Aurangabād District)	Maintenance of the Caves	1,500 0 0	939 0 2	....	....
Anwa (Aurangabād District)	Maintenance of the Temple	150 0 0	150 0 0	....	....
Aurangābad	Maintenance of Aurangābad caves	300 0 0	300 0 0	....	....
"	Maintenance of Archaeological Buildings in the town	....	379 3 2	2,492 6 3	....
"	Maintenance of the Archaeological Monuments in the District	500 0 0	388 4 9	702 3 9	....
	Carried over ..	....	2,156 8 1	....	....

APPENDIX D—*contd.*

Locality	Name of Work	Amount of Estimate	Expenditure in 1339 F. (1929-30 A.C.)	Expenditure to the end of 1339 F. (1929-30 A.C.)	Remarks
	Brought forward ..	Rs. As. P. ....	Rs. As. P. 2,156 8 1	Rs. As. P. ....	....
Aurangabād	Maintenance of Bibi-ka-Maqbara	3,000 0 0	3,000 0 0	....	....
"	Maintenance of Ghatot Kuch Caves	12 0 0	12 0 0	12 0 0	....
"	Salary of Archaeological Establishment	1,104 0 0	1,024 0 0	2,492 6 3	....
"	Excess charged in 37 F. to 38 F.	....	3 8 0	....	....
Daulatabād (Aurangabād District)	Maintenance of the Fort	2,500 0 0	2,500 0 0	2,499 5 0	....
Ellora (Aurangabād District)	Maintenance of the Caves	1,500 0 0	1,503 2 8	1,500 0 0	....
	Maintenance of Madrasa Mahmud Gāwān				
	Maintenance of the Tomb of 'Ali Barid				
Bidar	Maintenance of the Āshṭur Tombs	636 0 0	689 0 0	997 15 7	....
	Salary of Establishment for the Bāgh-i-Husām at Udgir				
"	Maintenance of the Rangīn Mahall	368 0 0	368 0 0	367 12 7	....
"	Maintenance of the Gagan Mahall	164 0 0	164 0 0	163 12 10	....
"	Maintenance of the Tar-kash Mahall	60 0 0	59 11 6	61 1 2	....
"	Maintenance of the Old Hammam	119 0 0	119 0 0	111 14 4	....
"	Maintenance of the Shahī Sarai	....	32 0 0	....	....
Udgir (Bidar Dist.)	Maintenance of the Bāgh-i-Husām	109 0 0	109 0 0	99 13 4	....
Gulbarga	Salary of Establishment for Cemetery Garden	144 0 0	144 0 0	144 0 0	....
	Carried over ..	....	11,883 14 3	....	....

APPENDIX D—*concld.*

Locality	Name of Work	Amount of Estimate	Expenditure in 1339 F. (1929-30 A.C.)	Expenditure to the end of 1339 F. (1929-30 A.C.)	Remarks
		Rs. As. P.	Rs. As. P.	Rs. As. P.	
Gulbarga	Brought forward ..	....	11,883 14 3	....	....
	Maintenance of the Cemetery Garden	36 0 0	33 2 5	....	....
	Maintenance of the Haft Gumbad	100 0 0	99 11 3	100 0 0	....
Bhongir (Nalgunda District)	Maintenance of the Fort ..	222 0 0	218 10 6	222 0 0	....
	" ..	144 0 0	144 0 0	144 0 0	....
Nanded	Maintenance of the Qandhir Fort	200 0 0	162 11 0	199 5 1	....
Osmanabād	Maintenance of the Lena Caves	103 0 0	103 0 0	50 11 3	....
	Salary of Establishment for the Lena Caves	....	132 0 0	....	....
Naldrug (Osmanabād District)	Maintenance of the Panī Mahall	....	488 0 0	480 12 5	....
Warangal	Salary of Watchman for the Fort	300 0 0	237 2 8	237 2 8	....
	Maintenance of Ramappa Temple	120 0 0	120 0 0	120 0 0	....
	Maintenance of the Thousand Pillar Temple, Hanamkonda	200 0 0	287 14 10	287 14 10	....
TOTAL ..		....	13,910 2 11		
Special Repairs ..		....	14,172 6 5		
GRAND TOTAL for 1339 ..		....	28,082 9 4		
		(B.G.)	24,057 14 7		

## APPENDIX E

*List of books acquired for the Library of the Director of Archaeology, Hyderabad, during the year  
1339 F. (1929-30 A.C.)*

Serial No.	Title	REMARKS
	BIBLIOGRAPHY	
1834	<i>Annual Bibliography of Indian Archaeology</i> for the year 1928, Kern Institute, Leyden	Presented by the Publishers
	LISTS AND CATALOGUES	
1835	<i>Bibliotheca Indica</i> (a Collection of Oriental Works), Catalogue of Works relating to Indian Culture, Asiatic Society of Bengal	Do.
1836	<i>Bibliotheca Indica</i> (a Collection of Oriental Works), Catalogue of Works relating to Islamic Culture, Asiatic Society of Bengal	Do.
1837	<i>A Descriptive Catalogue</i> of the Sanskrit Manuscripts in the Tanjore Maharaja's Library, Vols. I to VI	Do.
1838	<i>A Descriptive Catalogue</i> of Marathi Manuscripts and Books, Vol. I, Vargas 1, 2 and 3 (Vedanta, Purana, Ramayana)	Do.
	ENCYCLOPÆDIAS AND DICTIONARIES	
1839	<i>Encyclopædia of Islam</i> , published under the patronage of the International Association of the Academies (Fasc. M Nos. 40 and 41)	Purchased
1840	<i>John Bell's New Pantheon or Historical Dictionary</i> ..	Do.
	JOURNAL AND PERIODICAL PUBLICATIONS	
1841	<i>The National Geographic Magazine</i> , Vol. LVI, Nos. 3 to 6, Vol. LVII, Nos. 1 to 6 and Vol. LVIII, Nos. 1 to 2	Do.
1842	<i>Djava</i> , Tijdschrift van het Java Institute, 9e Jaargang (Nos. 4 to 6), 10e Jaargang (Nos. 1 to 3)	Presented by the Java Institute
1843	<i>Journal of the Maha Bodhi Society</i> , Vol. XXXVII (Nos. 10 to 20)	Presented by the Maha Bodhi Society
1844	<i>Bulletin de la Real Academia de Ciencias, Bellas Letras y Nobles Artes de Cordoba</i> , Vol. VII (Nos. 23 and 24)	Presented by the Publishers
1845	<i>Bulletin de l' Ecole Francaise d' Extreme Orient</i> : Tome XXVIII (Nos. 1 and 2)	Do.
1846	<i>Epigraphia Indica</i> , Vol. XVIII (Part 8) and Vol. XIX (Part 6)	Presented by the Government of India
1847	<i>The Indian Antiquary</i> , Vol. LVIII, parts DCCXXXIII to DCCXXXVI and Vol. LIX, parts DCCXXXVII to DCCXLIX	Presented by the Publishers

APPENDIX E—*contd.*

Serial No.	Title	REMARKS
1848	<i>Indian Antiquary Index</i> , Vol. LVIII, part DCCXXXV—A 1929	Presented by the Publishers
1849	<i>Quarterly Journal of the Mythic Society</i> , Vol. XX (Nos. 2, 3, 4 and 5)	Presented by the Mythic Society
1850	<i>Supplement to the Journal of Mythic Society</i> , October, 1929	Do.
1851	<i>Man in India</i> —Vol. IX (Nos. 2, 3 and 4) and Vol. X (Nos. 1, 2 and 3)	Presented by the Publishers
1852	<i>Journal of the Royal Asiatic Society of Great Britain and Ireland</i> , October, 1929, and January and April, 1930	Purchased.
1853	<i>Journal and Proceedings of the Asiatic Society of Bengal</i> , New Series, Vol. XXIV (Nos. 3 and 4) and Vol. XXV (No. 1)	Do.
1854	<i>Memoirs of the Asiatic Society of Bengal</i> , Vol. XI (No. 3), The Palaeography of Hathi Gumpha and the Navaghāṭ inscription by R. D. Banerji	Do.
1855	<i>Rules and Regulations of the Asiatic Society of Bengal</i> , September, 1929	Do.
1856	<i>Antiquity</i> , a Quarterly Journal of Archaeology, December, 1929, March and June, 1930	Do.
1857	<i>Bulletin of the School of Oriental Studies</i> , London Institution, Vol. V (Parts 3 and 4)	Presented by the Publishers
1858	<i>Journal of the Bombay Historical Society</i> , Vol. I (No. 1), Vol. II (No. 1)	Do.
1859	<i>Epigraphia Indo-Moslemica</i> , 1925-26	Presented by the Government of India
1860	<i>Bulletin of the Museum of Fine Arts</i> , Boston, December, 1929, February to August, 1930	Presented by the Boston Museum
1861	<i>Bulletin of the Madras Government Museum</i> ; Buddhist sculptures from a stupa near Goli Village, Guntur District, Vol. I (Part 1), T. N. Ramachandran, M.A.	Presented by the Government of Madras
1862	<i>The Mysore University Magazine</i> , July, 1929 and March, 1930	Presented by the Mysore University
1863	<i>Journal of the Department of Letters</i> , Vols. XIX and XX ..	Presented by the Calcutta University
1864	<i>Yoga-Mimansa</i> , July to October, 1929, Vol. III (Nos. 3 and 4)	Presented by the Publishers
1865	<i>Kaivalyadharma</i> from October, 1929 to March, 1930 ..	Do.
1866	<i>Journal of the Andhra Historical Research Society</i> , Vol. IV (Parts 1 and 2), July to October, 1929	Do.

APPENDIX E—*contd.*

Serial No.	Title	REMARKS
1867	Quarterly <i>Journal</i> of the Co-operative Societies, Hyderabad (Deccan), Urdibihisht, 1339 F. (Urdu)	Presented by H.E.H. the Nizam's Government
1868	The <i>Gramani</i> or <i>Village Councillor</i> —A monthly Magazine devoted to the study of village self-government and village civics in India	Presented by the Publishers
ARCHEOLOGICAL SURVEY		
1869	<i>Annual Report</i> of the Archaeological Department, Hyderabad (Deccan), for 1337 F.	Presented by H.E.H. the Nizam's Government
1870	Administration <i>Report</i> of Archaeological Department, Jodhpur, 1929 A.D.	Presented by the Jodhpur State
MONOGRAPHS		
1871	<i>Chanda, R. P.</i> —Exploration in Orissa. Memoir (No. 44) A.S.I.	Presented by the Government of India
1872	<i>Cousens, H.</i> —The antiquities of Sindh with Historical outline. Imperial Series, Vol. XLVI, A.S.I.	Do.
1873	<i>Longhurst, A. H.</i> —Pallava Architecture. Memoir (No. 14). Part III, A.S.I.	Do.
1874	<i>Sen, P. C.</i> —Mahasthan and its environs. Varendra Research Society's Monograph (No. 2)	Presented by the Varendra Research Society
ART, ARCHITECTURE, ETC.		
1875	<i>Bachhoffer, L.</i> —Early Indian Sculpture .. ..	Purchased
1876	<i>Blochet, E.</i> —Musulman Painting, XIIth to XVIIth Century	Do.
1877	<i>Cohn, W.</i> —Indische Plastik .. ..	Do.
1878	<i>Foucher, A.</i> —Beginning of the Buddhist Art .. ..	Do.
1879	<i>Gangoly, O. C.</i> —Indian Architecture .. ..	Do.
1880	<i>Hargreaves, H.</i> —Handbook to the Sculptures of the Peshawar Museum	Do.
1881	<i>Hodder, M. W.</i> —Handbook of Archaeology, Egyptian, Greek, Etruscan, Roman	Do.
1882	<i>Kramrisch, S.</i> —Pala and Sena Sculpture, reprinted from Rupam (No. 40), October, 1929	Presented by the Author
1883	<i>Noguchi, Y.</i> —The Spirit of Japanese Art (Wisdom of the East Series)	Purchased
1884	<i>Patterson, R. H.</i> —Essays in History and Art .. ..	Do.

APPENDIX E—*contd.*

Serial No.	Title	REMARKS
1885	<i>Solomon, W. E. G.</i> —Mural Paintings of the Bombay School of Arts	Purchased
1886	<i>Stchoukine, I.</i> —Miniatures Indiennes Du Musée Du Louvre, Paris	Presented by the Author
1887	<i>Stchoukine, I.</i> —La Peinture Indienne A L'époque des Grands Moghols	Do.
	EPIGRAPHY AND INSCRIPTIONS	
1888	<i>Mayer, Dr. L. A.</i> —Arabic Inscription of Gaza, Nos. III and IV	Do.
1889	<i>Rapson, E. J. and P. S. Noble.</i> —Kharoshthi Inscriptions discovered by Sir Aurel Stein in Chinese Turkistan, Part III	Purchased
1890	<i>Stenkonow.</i> —Kharoshthi Inscriptions, Corpus Inscriptionum Indicarum, Vol. II (Part I)	Do.
	HISTORY, GEOGRAPHY AND TRAVELS	
1891	<i>Arnold, Sir Thomas W.</i> —The Caliphate from the death of Muhammad to the abolition of the Ottoman Caliphate	Do.
1892	<i>Arnold, Sir T. W. and Prof. Adolph Grohman.</i> —The Islamic Book, Contribution to its Art and History from the 7th to 18th Century	Do.
1893	<i>Baikie, J.</i> —A History of Egypt from the earliest time to the end of the 18th dynasty—2 volumes	Do.
1894	<i>Bhandarkar, Dr. D. R.</i> —India .. ..	Do.
1895	<i>Brown, E. G.</i> —A Year among the Persians .. ..	Do.
1896	<i>Davis, E. H.</i> —The Persian Mystics—Jalaluddin Rumi (The Wisdom of the East Series), Volumes I and II	Do.
1897	<i>Dermengham, E.</i> —The life of Mahomet .. ..	Do.
1898	<i>Dodwell, H. H.</i> —The Cambridge History of India, Vol. V, British India 1497–1858	Do.
1899	<i>Garstang, J.</i> —The Hittite Empire, a survey of the History, Geography and Monuments of Hittite, Asia Minor and Syria	Do.
1900	<i>Griffith, R. T. H.</i> —The Ramayana of Valmiki. Translated into English verse, Vol. I–IV	Do.
1901	<i>Longrigg, S. H.</i> —Four Centuries of Modern Iraq from 16th to 19th Century	Do.
1902	<i>Mukarji, R.</i> —Harsha .. .. .. ..	Do.
1903	<i>—, —.</i> A History of Indian Shipping and Maritime Activity from the Earliest Times	Do.

APPENDIX E.—*contd.*

Serial No.	Title	REMARKS
1904	<i>Philby, H. S. J. B.</i> —Arabia of the Wahabis .. ..	Purchased
1905	<i>Rogers, R. W.</i> —A History of Ancient Persia .. ..	Do.
1906	<i>Rudolph, S. R.</i> —Said bin Sultan (1791–1856), Ruler of Oman and Zanzibar; his place in the History of Arabia and East Africa	Do.
1907	<i>Shah, Prof. K. T.</i> —The Splendour that was 'Ind .. ..	Do.
1908	<i>Smith, S.</i> —Early History of Assyria to 1000 B.C. .. ..	Do.
1909	<i>Stein, Sir A.</i> —On Alexander's Track to the Indus .. ..	Do.
1910	<i>Strange, G. Le.</i> —Baghdad during the Abbasid Caliphate from contemporary Arabic and Persian sources	Do.
1911	<i>Wilkinson, J. V. C.</i> —The Lights of Canopus .. ..	Do.
GUIDES, MAPS AND TRAVELS		
1912	<i>Cook's Travellers' Handbook for Algeria and Tunis</i> .. ..	Presented by the Publishers
1913	<i>Garde, M. B.</i> —Guide to Archaeological Museum at Gwalior ..	Do.
1914	—, —. Guide to Chanderi .. .. ..	Do.
1915	<i>Madrolles</i> .—Guide to Angkor .. .. ..	Purchased
1916	—, —. Guide to Indo-China .. .. ..	Do.
1917	—, —. Guide to Siam .. .. ..	Do.
1918	—, —. Guide to China and Korea .. .. ..	Do.
ICONOGRAPHY AND RELIGION		
1919	<i>Ellam, J. E.</i> —The Religion of Tibet, a study of Lamaism (The Wisdom of the East Series)	Do.
MISCELLANEOUS MEMOIRS		
1920	<i>Albert, B. L.</i> —Melanesian Shell money in Field Museum Collection, Anthropological Series, Vol. XIX (No. 1), Publication 268, Field Museum of N. History, Chicago	Presented by the Publishers
1921	<i>Castejou, R.</i> —Latigiene de Albucasis Publications de la Academia de Ciencias Medicas: de Cordoba	Do.
1922	<i>Coomaraswamy, A. K.</i> —A Chinese Buddhist Water Vessel and its Indian Prototype	Presented by the Author
1923	<i>Garde, M. B.</i> —Souvenir of Gwalior, sight seeing at Gwalior ..	Presented by the Gwalior State
1924	—, —. Archaeology in Gwalior State .. ..	Do.

APPENDIX E—*contd.*

Serial No.	Title	REMARKS
1925	<i>Garde, M. B.</i> —Surwaya Archaeological Department, Gwalior	Presented by the Gwalior State
1926	—, —. Resume of work by the Archaeological Department, Gwalior State, 1913–15	Do.
1927	<i>Iyengar, S. K.</i> —The Hyderabad Railway Purchase. An Economist's Review	Presented by the Publishers
1928	<i>Langdon, S.</i> —Excavation at Kish, Vol. I, Field Museum of Natural History, Chicago	Do.
1929	<i>Laufer, B.</i> —Tobacco and its use in Africa. Anthropology Leaflet, 29, Field Museum of Natural History, Chicago	Do.
1930	<i>Mackay, E.</i> —A Sumarian Palace and the 'A' Cemetery at Kish, Mesopotamia, Anthropology Memoirs, Vol. I (No. 2), Field Museum of Natural History, Chicago, 1929	Do.
1931	Programme van Het Congress Java Institute .. ..	Presented by Java Institute
1932	<i>Stein, Sir A.</i> —Innermost Asia, Detailed Report of Exploration in Central Asia. Vols. I, II and III	Presented by the Publishers
1933	<i>Tricht, Dr. B. V.</i> —The Baooejs in South Bantam Java, 4th Pacific Science Congress, Batavia Java, May, June, 1929	Do.
1934	<i>Yazdani, G.</i> —A Souvenir, Hyderabad State .. ..	Presented by the Author
1935	<i>Watelin, Ch. L.</i> —Excavation at Kish. Oxford Field Museum Expedition to Mesopotamia, Vol. III, 1925–27	Purchased
MISCELLANEOUS REPORTS		
1936	<i>Annual Report</i> of the Director to the Trustees for the year 1928, Field Museum of N. History Publication (No. 250), Vol. VII (No. 3), Chicago, January, 1929	Do.
1937	<i>Annual Report</i> of the India Office Library for the year 1929	Do.
1938	<i>Annual Report</i> of the Director, Co-operative Societies, H.E.H. the Nizam's Government for 1335–36 F.	Presented by H.E.H. the Nizam's Government
1939	<i>Census Report</i> of the Hyderabad State, 1921, Vol. XXI, Parts 1 and 2	Do.
1940	Statistical Abstract of H.E.H. the Nizam's Dominions from 1321–30 F., Department of Statistics, Wholesale and Retail Prices in the Hyderabad State, 1300–39 F.	Do.
1941	Cattle <i>Census Report</i> of H.E.H. the Nizam's Dominions for 1329 F. (English) and 1334 F. (Urdu) (Duplicate)	Do.
1942	<i>Annual Administration Report</i> of H.E.H. the Nizam's Excise Department, 1337 F. (Urdu)	Do.

APPENDIX E—*contd.*

Serial No.	Title	REMARKS
1943	<i>Annual Report</i> of the Religious Department, H.E.H. the Nizam's Dominions, 1332 to 1337 F.	Presented by H.E.H. the Nizam's Government
1944	<i>Annual Administration Report</i> of the P.W.D., H.E.H. the Nizam's Dominions, from 1332 to 1336 F.	Do.
1945	<i>Annual Administration Report</i> of the Department of Statistics for 1336 F.	Do.
1946	<i>Annual Administration Report</i> of the Customs Department, Hyderabad-Deccan, for 1338 F.	Do.
1947	<i>Annual Report</i> of H.E.H. the Nizam's Police Department for 1337 F.	Do.
1948	<i>Annual Report</i> of the City Drainage Works, Hyderabad-Deccan, for 1338 F. (2 copies)	Do.
1949	<i>Annual Report</i> of the Religious Department, Hyderabad-Deccan, for 1333-34 F.	Do.
1950	<i>Annual Report</i> of the Irregular Troops, Hyderabad-Deccan, 1338 F.	Do.
1951	<i>Annual Report</i> of the Osmania University, Hyderabad-Deccan, for 1337 F.	Presented by the Osmania University
1952	<i>Biennial Report</i> of the Kern Institute, Leyden, 1927-29 ..	Presented by the Kern Institute
1953	<i>Smithsonian Report</i> , 1928. The Hypothesis of Continental displacement—Charles Schuchert	Presented
1954	<i>Smithsonian Report</i> , 1928, on Continental fragmentation and geologic bearing of the moon's surficial features—Barrel, J.	Do.
1955	<i>Smithsonian Report</i> , 1928. The Craters of the moon in Idaho.—Stearns, H. T.	Do.
1956	<i>Smithsonian Report</i> , 1928. Some problems of Polar Geography—Brown Rudmose, R. N.	Do.
1957	<i>Smithsonian Report</i> , 1928. The controversy over human missing links—Miller, G. S	Do.
1958	<i>Smithsonian Report</i> , 1928. The Neanderthal phase of man—Hrdlicka, A.	Do.
1959	<i>Smithsonian Report</i> , 1928. Mounds and Ancient works of the United States—Bushnell, D. I.	Do.
1960	<i>Smithsonian Report</i> , 1928. Svante Arrhenius—Walker, Sir J.	Do.
1961	<i>Smithsonian Report</i> , 1928. Theodore William Richards—Baxter, G. P.	Do.

APPENDIX E—*concl.*

Serial No.	Title	REMARKS
1962	Exploration and field work of the <i>Smithsonian Institution</i> in 1929, Publication No. 3060, Washington	Presented
1963	Geochronology as based on solar radiation and its relations to Archaeology—Geer, G. De	Do.
1964	<i>Annual Report</i> of the Watson Museum of Antiquities, Rajkot, 1929-30	Do.
1965	<i>Annual Report</i> of Anjuman Tariq-e-Urdū (Urdu), 1928 ..	Do.
1966	<i>Annual Report</i> on South Indian Epigraphy for the year ending 31st March, 1928	Presented by the Government of Madras
1967	<i>Report</i> of the Statutory Commission, Vol. I (Survey) ..	Presented by the Publishers
1968	<i>Reports</i> of the Committees appointed by the Provincial Legislative Councils to co-operate with the Indian Statutory Commission, Vol. III	Do.
1969	Hyderabad District Gazetteer, Part II, Aurangabād, Bidar, Parbhani, Raichur, Nanded, Gulbarga, Osmanabād, etc.	Do.
1970	Government Order No. 1521, dated 22nd July, 1929, recorded by the Government of Madras, Law and Education Department, about the <i>Report</i> of Connemara Public Library and Museum, 1928-29	Presented by the Government of Madras

## APPENDIX F

*List of Photographic Negatives prepared by the Office of the Director of Archaeology  
during the year 1339 F. (1929-30 A.C.)*

Serial No.	Locality	Description	Size
943	Chinnur (Karimnagar District)	Tulja's feet (Sculpture) in Talhsil Office, Chinnur..	4½×6½
944	Kaleswar (Karimnagar District)	Mosque of the time of Aurangzeb at Kaleswar, General view	6½×8½
945	" "	Lingayat Temple at Kaleswar, General view ..	Do.
946	" "	" Another view .. ..	Do.
947	" "	" " .. ..	Do.
948	" "	Linga inside the Shrine .. ..	4½×6½
949	" "	" Another view .. ..	Do.
950	" "	Figure of a fish .. ..	6½×8½
951	" "	Sculptures collected from the ruins of other temples in Kaleswar	Do.
952	Mankeswar (Osmanabad District)	Mahadeva Temple at Mankeswar, General view ..	Do.
953	" "	" Front view .. ..	Do.
954	" "	" Shrine door .. ..	Do.
955	" "	" Jamb of Shrine door .. ..	Do.
956	" "	" Pillared hall .. ..	Do.
957	" "	" Details of carvings on pillars ..	Do.
958	" "	" Platform in front of the temple with Elephant frieze	Do.
959	Ter (Osmanabad District)	Apsidal Temple at Ter, General view ..	Do.
960	Raichur	General view of Raichur Fort from the Ek Minar Masjid	Do.
961	" "	General view of Raichur Fort from Sikandari Dārwāzah	Do.
962	" "	Hindu wall with Fort in background ..	Do.
963	" "	General view of Ek Minar Masjid .. ..	Do.
964	" "	View of Kāti Dārwāzah .. ..	Do.
965	" "	View of Kāti Dārwāzah and Petla Burj ..	Do.
966	" "	View of outer Muslim walls. North wall ..	Do.

APPENDIX F—*contd.*

Serial No.	Locality	Description			Size
967	Raichur	..	View of outer Muslim walls. South wall	..	6½ × 8½
968	"	..	Naurangi Dārwāzah (inner gate)	..	Do.
969	"	..	" Krishna and tree scene	..	4½ × 6½
970	"	..	" Nagaking and fish scene	..	Do.
971	"	..	Fort Jami Masjid, Front view	..	6½ × 8½
972	"	..	" Another view	..	Do.
973	"	..	Pir Sailani Shāh's tomb, General view	..	Do.
974	Bidar	..	Kālī Masjid, General view ..	..	Do.
975	"	..	" Another view	..	Do.
976	"	..	" "	..	Do.
977	"	..	Makhdūm Qadīri's Mosque	..	Do.
978	"	..	Dargah of Makhdūm Qadīri	..	Do.
979	"	..	Tomb of Kunj Nishīn Sahib	..	Do.
980	"	..	View of Amir Barid's tomb	..	Do.
981	"	..	" Another view	..	Do.
982	"	..	Tomb of a lady	..	4½ × 6½
983	"	..	"	..	Do.
984	"	..	" Interior ..	..	Do.
985	"	..	Naqqār Khanah in front of 'Ali Barid's tomb	..	Do.
986	"	..	Mosque near Naqqār Khanah	..	Do.
987	"	..	" Back view	..	Do.
988	"	..	" Interior ..	..	Do.
989	"	..	" Another view	..	Do.
990	"	..	" Naqqār Khanah, General view	..	Do.
991	"	..	Tomb of 'Ali Barid	..	Do.
992	"	..	" Another view	..	Do.
993	"	..	" Detail of pillar carving	..	Do.
994	"	..	" Wall decorations ..	..	Do.
995	"	..	" Graves (interior) ..	..	6½ × 8½
996	"	..	" Another view of the above	..	Do.

APPENDIX F—*concl.*

Serial No.	Locality	Description				Size
997	Bidar	..	Ceiling of the tomb of 'Ali Barid	..	..	6½ × 8½
998	"	..	Ibrahim Barid's tomb, General view	..	..	Do.
999	"	..	" Ceiling	..	..	Do.
1000	"	..	" Detail of pillar carving	..	..	Do.
1001	"	..	" Detail of Masonry work	..	..	Do.
1002	"	..	General view of 'Id-gāh	..	..	Do.
1003	"	..	" Back view	..	..	Do.
1004	"	..	Chānd Bibi's tomb	..	..	Do.
1005	"	..	" Grave	..	..	Do.
1006	"	..	View of Qāsim Barid's tomb	..	..	Do.
1007	"	..	" Another view	..	..	Do.
1008	"	..	Pyramidal shaped tomb in the compound of Qāsim Barid's tomb		4½ × 6½	
1009	"	..	General view of 'Id-gāh and adjoining tombs	..	6½ × 8½	
1010	"	..	" Another view	..	..	Do.
1011	"	..	Barber's Tomb and Mosque	..	..	4½ × 6½
1012	"	..	Mosque and Naqqār Khanah near Khan-i-jahān Barid's tomb		6½ × 8½	
1013	"	..	Tomb of Khan-i-jahān Barid	..	..	Do.
1014	"	..	Tomb near Sayyidus-Sadat Spring	..	..	Do.
1015	Rajahmundry	..	General view of old Jami' Masjid	..	..	Do.
1016	"	..	" Another view	..	..	Do.
1017	"	..	" "	..	..	Do.
1018	"	..	Prayer hall	..	..	Do.
1019	"	..	Old graves	..	..	Do.

## APPENDIX G

*List of Architectural Drawings prepared during the year 1339 F. (1929-30 A.C.)*

Serial No.	Locality	Title	Scale
43	Bidar (Fort)	Ground plan of the Cistern, Bidar Fort ..	4' to 1"
44	"	" Royal Kitchen .. ..	10' to 1"
45	"	" of the Takht Mahall (Audience Hall)	Do.
46	"	" of the Gagan Mahall ..	8' to 1"
47	"	" of the Gumbad Gate Fort ..	10' to 1"
48	"	Roof plan of the Gumbad Gate .. ..	Do.
49	Khuldabad (Aurangabad)	Plan of Bani Begam's Garden .. ..	20' to 1"
50	"	Elevation of the Bāradari of Bani Begam's Garden	5' to 1"

## APPENDIX H

*List of inscriptions copied at Raichur*

- I, II and III Persian inscriptions on top of the inner arches of the Maccaī Darwāzāh  
 IV (a), (b), and (c) Fragmentary Canarese inscriptions on stone slabs in wall to N.-W. of Maccaī Darwāzāh  
 V Persian inscriptions near Bandā Baoli  
 VI Do. on top of S. doorway of Doddi Darwāzāh  
 VII Do. do. N. doorway of Doddi Darwāzāh  
 VIII Do. do. Parkot Darwāzāh (adjoining the Doddi Darwāzāh)  
 IX Long Canarese inscription on a big slab in the W. face of the inner Hindu wall  
 X (a), (b), (c) Persian inscription, and (d) Fragmentary Canarese inscription in Fort Jām<sup>c</sup> Masjid  
 XI Fragmentary Canarese inscription on a black stone slab lying opposite Daftar ki Masjid  
 XII Persian inscription on top of Sikandari Darwāzāh (S. arch)  
 XIII Do. on the entrance of the Ek Minār Mosque  
 XIV Do. in Yatim Shāh's Mosque  
 XV-XVII Persian inscriptions on the arches of Kāti Darwāzāh  
 XVIII-XIX Do. in niches inside rooms adjoining Kāti Darwāzāh  
 XX Do. on Basvan Kot Bastion adjoining Parkotā Darwāzāh  
 XXI Do. on Rafi Burj  
 XXII Do. on Tāslim Burj  
 XXIII Do. on Khandaq Darwāzāh  
 XXIV Do. in Andheri Baoli (near Khās Bāoli)  
 XXV Do. Jām<sup>c</sup> Masjid outside Fort  
 XXVI Do. Chauk Masjid  
 XXVII Do. (a) and (b) Sawārān Mosque  
 XXVIII Do. (a) and (b) Naurangi Darwāzāh Mosque  
 XXIX Do. Naurangi Darwāzāh Mosque  
 XXX Arabic inscription from Ḥazrat Beg's Mosque  
 XXXI Persian inscription from Mir Ḥāsan Sāheb's Dargāh  
 XXXII Fragmentary Canarese inscriptions in Kali Masjid  
 XXXIII Persian inscription near the well in Maḥbūb Gulshān  
 XXXIV (a), (b), and (c) On Bālahiśar Pavilion  
 XXXV Persian inscription on Pir Qābil Vali's Dargāh  
 XXXVI Do. Dārājāh's tomb

*List of inscriptions copied at Yadgir<sup>1</sup>*

- I Persian inscription on Moti Talāb  
 II Do. on Pāthal Nagri Well  
 III Do. on a Gun

<sup>1</sup> For a detailed article on the inscriptions of Yadgir, see *Epigraphia Indo-Moslemica*, for 1929-30, pp. 1-3.

## APPENDIX I

*Notes on coins in the Cabinet of the Hyderabad Museum*

During the year 1339 Fasli 964 coins of different metals were acquired for the cabinet of the Hyderabad Museum. Four of these were gold, 501 silver and 458 copper.

The following table gives the sources of acquisition and the metal:—

How acquired	Metal				TOTAL
	Gold	Silver	Copper	Alloy	
As Treasure Trove . . . .	3	501	458	..	962
Presented . . . .	1	..	..	1	2
TOTAL . . . .	4	501	458	1	964

*Gold*:—The gold coins acquired as Treasure Trove consisted of two Vijayanagar Huns, one East India Company Pagoda, and one coin of Vairi Martand presented by the Bombay Branch of the Royal Asiatic Society.

*Silver*:—The silver coins as a whole belong to the Mughals excepting one Tughlak coin, sixteen foreign and ten Chalnis.

*Copper*:—283 copper coins belong to the last Baihmani King Kalimullā Shāh, 43 to the Vijayanagar Kings and the rest to the Qutb Shāhis. One billon coin of King Parihar Bhojdeva of Kanauj was presented by the Jodhpur State.

The various districts in the Dominions which have contributed coins under Treasure Trove with their number and metal are given below:—

District	Metal			TOTAL
	Gold	Silver	Copper	
Aṣafabad . . . .	..	..	283	283
Hyderabad . . . .	..	311	10	321
Medak . . . .	..	57	..	57
Nalgonda . . . .	2	33	..	35
Warangal . . . .	1	100	165	266
TOTAL . . . .	3	501	458	962

During the year under report four new mints had been discovered, one of which belongs to the Baihmans and the rest to the Mughals. Short notes on these mints are given below with illustrations of the coins issued from them. So far these places were not known as mints.

## FATHĀBĀD

The only Baihmani mints known as yet are (1) Aḥasanābād (Gulbarga), (2) Muḥammadābād (Bidar). The coin illustrated below adds a third name, i.e. Fathābād, to the list of Baihmani

APPENDIX I—*contd.*

mints. Probably Fathābād is a hornific name of Dharūr, a fortified town in the Bir District. The coin is struck in the name of Muhammad Shāh I, the second Bahmanī ruler. The following is a reading of the coin:—

*Obverse*

أبو المظفر  
محمد شاه بن  
شاهن شاه السلطان

Margins:—

Left ضرب

Top [خ] غرست

Right فتحباد

Bottom ٧٦٥

*Reverse*

سلطان  
العهد والرمان  
حامي ملة رسول  
الرحمن

Metal AR

Date 765 A.H.

Weight 174 grains

Size 1.1"

## PHONDA

The only known coin issued from this mint is struck in the name of Aurangzeb. Phonda, a fortified town near Goa, seems to have yielded to the Great Mughal along with the fall of Bijapur. The following is a reading of the coin:—

*Obverse*

عالیگیر  
اورنگ زیب  
شہنشاہ  
[زد] چو بدر منیر  
کھا  
[در جان]

*Reverse*

سنہ ۱۷۳  
مانوس  
میمنت  
جلوس پھونڈا  
ضرب [ب]

Metal AR

Date 43 R.Y.

Weight 174.4 grains

Size '9"

## JETPUR

A fortified town in the State of the same name, Kathiawar Bombay, on the western banks of the river Bahadar, 40 miles north-east of Porbandar. It is represented in our cabinet by the only known coin issued from it. The coin is struck in the name of Ahmad Shāh. The following is a reading of the coin:—

*Obverse*

احمد شاه بهادر  
پادشاہ غاز  
کھانہ شاہ غاز  
سکہ صیار

*Reverse*

[مانوس]  
سنہ ۷ جلوس  
ضرب  
جیت پیر

Metal AR

Date 7 R.Y.

Weight 172.5 grains

Size '75"

APPENDIX I—*concl.*

## KOILKUNDA

Koilkunda, a fortified town in the Mahbūnagar District of His Exalted Highness the Nizam's Dominions, is represented by the only known coin issued from that mint. The coin is struck in the name of 'Alamgīr II. The following is a reading of the coin:—

Obverse

حالم گیر  
عاز عاز  
ک



Reverse

جلوس  
میمنت  
مانوس  
ضرب  
کوبلکنده



Metal AR

Date .....

Weight 173·5 grains

Size '75"

## APPENDIX J

*List of Coins acquired for the Cabinet of the Hyderabad Museum, during the year 1339 F. (1929-30 A.C.)*

Serial No.	Metal	No.	Description	How acquired	REMARKS
1	A	1	Of East India Co.	1st Taluqdar, Warangal T.T.*	Letter No. 4499, dated 20th Aban, 1338 F.
2	A	122	Old dubs	Do. ..	Letter No. 4499, dated 20th Aban, 1338 F.
3	R	4	Mughal	Do. ..	Letter No. 4500, dated 20th Aban, 1338 F.
4	R	5	Do.	Do. ..	Letter No. 4502, dated 20th Aban, 1338 F.
5	R	47	Do.	.. 1st Taluqdar, Medak T.T.*	Letter No. 3499, dated 24th Aban, 1338 F.
6	A	283	Old dubs	.. 1st Taluqdar, Asafabad T.T.*	Letter No. 301, dated 3rd Dai, 1339 F.
7	R	27	Mughal	.. 1st Taluqdar Warangal T.T.*	Letter No. 706, dated 12th Dai, 1339 F.
8	A	1	Vairi Martand	P. ..	Presented by the Bom- bay Branch of the Royal Asiatic Society.
9	..	1	Billon	P. ..	Presented by the Jodhpur State.
10	R	16	Foreign	.. H.E.H.'s Mint, Hydera- bad	Letter No. 745, dated 17th February, 1930.
11	A	9	Old dubs	.. Do. T.T.* ..	Letter No. 933-34, dated 28th Urdibihisht, 1339 F.
12	R	52	Mughal	.. 1st Taluqdar, Warangal T.T.*	Letter No. 2822, dated 2nd Khurdad, 1339 F.
13	A	43	Old dubs	.. Do. ..	Letter No. 2823, dated 2nd Khurdad, 1339 F.
14	R	295	Mughal	.. City Magistrate, Hydera- bad-Deccan T.T.*	Letter No. 7530, dated 18th Amurdad, 1339 F.
15	R	212	Do.	.. 1st Taluqdar, Warangal T.T.*	Letter No. 3568, dated 16th Tir, 1339 F.
16	A	1	Do.	.. H.E.H.'s Mint, Hydera- bad T.T.*	Letter No. 1718, dated 18th Amurdad, 1339 F.
17	R	33	Do.	.. Munsiff Nalgonda T.T.*	Letter No. 1527, dated 3rd Shahriwar, 1339 F.
18	A	2	Huns	.. Do. ..	Letter No. 1528, dated 3rd Shahriwar, 1339 F.
19	R	10	Chalnis	.. 1st Taluqdar, Medak T.T.*	Letter No. 4417, dated 14th Aban, 1339 F.

T.T.=Treasure Trove. P.=Presented.

Gold	..	4
Silver	..	501
Copper	..	458
Billon	..	1

GRAND TOTAL .. 964

## APPENDIX K

*List of Exhibits acquired for the Hyderabad Museum, during the year 1339 F. (1920-30 A.C.)*

Serial No.	Description					How acquired
1	'Abbāsī (sword)	..	..	..	..	Purchased
2	Katār	..	..	..	..	Do.
3	Peshqabz	..	..	..	..	Do.
4-5	Palm-leaf books	..	..	..	..	Do.
6	'Abbāsī (sword)	..	..	..	..	Do.
7	Sailāpa (sword)	..	..	..	..	Do.
8	Khanjar	..	..	..	..	Do.
9	Peshqabz	..	..	..	..	Do.
10	Bidri Huqqa	..	..	..	..	Do.
11-12	Indian paintings	..	..	..	..	Do.
13-14	'Abbāsī (swords)	..	..	..	..	Do.
15	Chhurā	..	..	..	..	Do.
16-17	Swords	..	..	..	..	Do.
18-19	Qama' Irānī	..	..	..	..	Do.
20	Sword	..	..	..	..	Do.
21-22	'Abbāsī swords	..	..	..	..	Do.
23	Indian painting	..	..	..	..	Do.
24-25	Bidri Huqqās	..	..	..	..	Do.
26	Bidri Tray	..	..	..	..	Do.
27	Bidri Khasdān	..	..	..	..	Do.
28	Bidri Box	..	..	..	..	Do.
29	Enamelled box with lid	..	..	..	..	Do.
30	Enamelled cup	..	..	..	..	Do.
31	Enamelled plate	..	..	..	..	Do.
32	Enamelled flower vase	..	..	..	..	Do.
33-35	Qarols	..	..	..	..	Do.
36	Indian painting	..	..	..	..	Do.
37	China jug	..	..	..	..	Do.
38-39	'Abbāsī (swords)	..	..	..	..	Do.

APPENDIX K—*contd.*

Serial No.	Description	How acquired
40	Bidri Pāndān .. . . .	Purchased
41	'Shahnāma' (Illustrated Manuscript) .. . . .	Do.
42-43	Bidri Sailābchī with Āftāba .. . . .	Do.
44-46	Enamelled boxes .. . . .	Do.
47	Bidri Tray with box .. . . .	Do.
48	Bidri Box (Fish shaped) .. . . .	Do.
49	Bidri Gurgupī .. . . .	Do.
50	Katār .. . . .	Do.
51	Hamāil Sharif (Manuscript) .. . . .	Do.
52	Indian painting .. . . .	Do.
53	Bidri Huqqa .. . . .	Do.
54	Bidri Box .. . . .	Do.
55-56	Bidri Huqqas .. . . .	Do.
57	Palm-leaf book .. . . .	Do.
58-59	Sailāpa (swords) .. . . .	Do.
60-61	'Abbāsi (swords) .. . . .	Do.
62	Bidri Box .. . . .	Do.
63-64	Bidri Sailābchī with Aftaba .. . . .	Do.
65-66	Katārs .. . . .	Do.
67	Bidri Spittoon .. . . .	Do.
68	Bidri Huqqa .. . . .	Do.
69	Tegha sword .. . . .	Do.
70	Enamelled tray (Rectangular) .. . . .	Do.
71	Enamelled tray (Round) .. . . .	Do.
72-73	Bidri Pāndāns .. . . .	Do.
74	Kali Huqqa Bidri .. . . .	Do.
75	Kalime Majid (Manuscript) .. . . .	Do.
76-77	Bidri Muqāba .. . . .	Do.
78	Qurān Sharif (Manuscript) .. . . .	Do.
79	Piece of bone .. . . .	Presented

APPENDIX K—*contd.*

Serial No.	Description	How acquired
80	Piece of an arrow-head	Presented
81	'Abbāsf (sword)	Purchased
82	Katār	Do.
83	Peshqabz	Do.
84-86	Bidri Katora with plate (Three sets)	Do.
87	Bidri Box	Do.
88	Bidri Satak Huqqa	Do.
89	Bidri candle-stand	Do.
90	A pair of embroidered slippers	Do.
91	Bidri Cup with plate	Do.
92	Indian painting	Do.
93	A pair of Binding cover	Do.
94	Qurān Sharif (Manuscript)	Do.
95	'Durūde Mustghāth' (Arabic Manuscript)	Do.
96-97	Enamelled boxes	Do.
98	Katār	Do.
99	Peshqabz	Do.
100	'Gulistān' (Illustrated Manuscript)	Do.
101-102	Indian paintings	Do.
103	Katār	Do.
104-108	Indian paintings	Do.
109-112	Katārs	Do.
113	Bidri Huqqa	Do.
114-117	Bidri legs of a cot	Do.
118	Qarābiū	Do.
119	Qama' Irāni	Do.
120	Jambyā	Do.
121	Chhuri	Do.
122	Kalāme Majid (Manuscript)	Do.
123	Ghorī Plate	Do.

APPENDIX K—*contd.*

Serial No.	Description					How acquired
124-125	Bidri Chaughān Huqqa	..	..	..	..	Purchased
126	Bidri Kali Huqqa	..	..	..	..	Do.
127	A rare book (Printed)	..	..	..	..	Do.
128	Bidri Pāndān consisting of a tray, a big box and six small boxes					Do.
129	Bidri Huqqa	..	..	..	..	Do.
130	Katār	..	..	..	..	Do.
131	Bhujāli Irani	..	..	..	..	Do.
132	Sword	..	..	..	..	Do.
133	Bidri Huqqa	..	..	..	..	Do.
	Sculptures from Patancheru:—					
134	Ganesh	..	..	..	..	Presented by H.E.H. the Nizam's Government
135	Nāga Kanyā	..	..	..	..	Do.
136	Varāha	..	..	..	..	Do.
137	Jain Figure (standing)	..	..	..	..	Do.
138	Head of a Jain Figure with hoods of snake				..	Do.
139	Rāshi Chakra	..	..	..	..	Do.
140	Do.	..	..	..	..	Do.
141	Kubera	..	..	..	..	Do.
142	Bhairava	..	..	..	..	Do.
143	Jain Figure (Seated)	..	..	..	..	Do.
144-145	Black-stone Pillars	..	..	..	..	Do.
146	Chaturmukhi Pillar	..	..	..	..	Do.
147-148	Granite-stone Pillars	..	..	..	..	Do.
149-150	Seated Gods	..	..	..	..	Do.
151-153	Nandis	..	..	..	..	Do.
154	Ashtabhuja	..	..	..	..	Do.
155	Siva and Pārvati	..	..	..	..	Do.
156	Makara God	..	..	..	..	Do.
157	Fragment of a sculpture with feet and coil of snake			..	..	Do.

APPENDIX K—*contd.*

Serial No.	Description	How acquired
158	Granite-stone Pillar with inscription .. ..	Presented by H.E.H. the Nizam's Government
159	Nāga and Nāgini .. ..	Do.
160-162	Sapta Mātās .. ..	Do.
163	Pillar with figure of Goddess .. ..	Do.
164	Black-stone piece with inscription .. ..	Do.
165	Fragment with dancing girl figures .. ..	Do.
166	Fragment of a sculpture .. ..	Do.
167	Triangular fragment with figures of Vishnu .. ..	Do.
168	Nāgini .. ..	Do.
169	Vishnu and Lakshmi .. ..	Do.
170	Ganesha .. ..	Do.
171	A piece with two figures .. ..	Do.
172	A standing figure .. ..	Do.
173	Capital of pillar .. ..	Do.
174	Four seated figures with two snakes on either side ..	Do.
175	Pillar with inscription .. ..	Do.
176	Three-faced figure and a figure with Tambora ..	Do.
177	Piece with two figures (One dancing and the other squatting)	Do.
178	Bidri Plate .. ..	Purchased
179	Survey plan of Daulatabad Fort .. ..	Presented
180	Plan of the gate of Mahākote Daulatabad Fort ..	Do.
181	Cross section of Daulatabad Fort .. ..	Do.
182	Plan of Andheri, Daulatabad Fort .. ..	Do.
183-192	Copies of Frescoes at Ellora Cave Temples by Mr. Jalaluddin, Artist	Do.
193	A copy of Ajanta frescoes by Khan Bahadur Syed Ahmad, Curator	Do.
194-202	Pencil Tracings of Ajanta Frescoes .. ..	Do.
203-205	Copies of Frescoes at Ellora Cave Temples by Jalaluddin, Artist	Do.
206-217	A set of twelve coloured Post Cards of Ajanta and Ellora	Presented by the Director of Archaeology

APPENDIX K—*concl.*

Serial No.	Description				How acquired
218-250	A set of thirty-three Indian Paintings 'Raginis'	..	..	..	Purchased
251-254	Ghori Plates	..	..	..	Do.
255	Bidri Cup	..	..	..	Do.
256	Bidri Plate	..	..	..	Do.
257	Bidri Ugaldān (Spittoon)	..	..	..	Do.
258	Old Kashmīrī Shawl	..	..	..	Do.
259	Persian Manuscript	..	..	..	Do.
260	Qama' Khurāsāni	..	..	..	Do.

## APPENDIX L

*List of books acquired for the Library of the Hyderabad Museum, during the year 1339 F.  
(1920-30 A.C.)*

Serial No.	Title	REMARKS
ART, ARCHITECTURE, ETC.		
1	<i>Arnold, Sir T. W.</i> —Survival of Persian Paintings ..	Purchased
2-3	<i>Bachhoffer, Ludwig.</i> —Early Indian Sculptures, Vol. I and II	Do.
4	<i>Bode, Wilhelm and Ernstkuhnel.</i> —Antique Rugs from the Near East	Do.
5	<i>Hopf, Carl.</i> —Old Persian Carpets and their Aesthetic Worth	Do.
6	<i>M. Mahfuzul Haq.</i> —The Persian Dewan of Mirza Kamran (Son of Babur Padshah)	Do.
7	<i>Rieftahl, R. M.</i> —Persian and Indian Textile ..	Do.
8	<i>Scala, A. Von.</i> —Sammlung.—A Volume containing photographs and details of ornamental work of Bidri and Arabic wares	Do.
9	<i>T. N. Ramkrishnan.</i> —Buddhist Sculpture from a Stupa near Goli village, Guntur District	Presented by the Madras Museum
10	<i>Wallis, Henry.</i> —Typical Examples of Persian and Ceramic Art	Purchased
11	<i>Anwari-Suhaili</i> (Lights of Canopus) Reproduced by British Museum	Do.
DICTIONARIES		
12	<i>Students Practical Dictionary</i> (Urdu-English) ..	Do.
13	<i>Students Home Dictionary</i> (Urdu-English) ..	Do.
MEMOIRS		
14	Indian Drawings (Thirty Mughal Paintings of the School of Jahangir, 17th Century, and four panels of Calligraphy in the Wantage Bequest), Victoria and Albert Museum Portfolios. Text by Stanley G. Clarke	Do.
15	Indian Drawings (Twelve Mughal Paintings of the School of Humayan, 16th Century, illustrating the Romance of Amir Hamzah. Victoria and Albert Museum Portfolios. Text Stanley G. Clarke	Do.
NUMISMATICS		
16-17	<i>Brown, C. J.</i> —Catalogue of Coins in the Provincial Museum, Lucknow. Vols. I and II	Do.
18	<i>Lane-Poole, Stanley.</i> —Catalogue of Coins of Mughal Emperors in British Museum	Do.

APPENDIX L—*concl'd.*

Serial No.	Title			REMARKS
PERSIAN AND URDU BOOKS				
19	<i>Har-se-Dajtare Abul Fazal</i>	..	..	Purchased
20-21	<i>Tazkire Shu'rāe-Dakkan</i> , Parts 1 and 2	..	..	Do.
22-23	<i>Awliyā-E-Dakkan</i> , Parts 1 and 2	..	..	Do.
MISCELLANEOUS				
24	<i>Essays</i> , Indian and Islamic	..	..	Do.
JOURNALS, PERIODICALS, REPORTS, ETC.				
25-37	<i>Muslim Review</i> , Vol. I, Nos. 1, 3 and 4	..	..	Do.
Do.	Do.      Vol. II, Nos. 1, 2, 3 and 4	..	..	Do.
Do.	Do.      Vol. III, Nos. 1, 2, 3 and 4	..	..	Do.
Do.	Do.      Vol. IV, Nos. 1 and 2	..	..	Do.
38	<i>Records of the Indian Museum</i> , Vol. XXXI, part 4	..	..	Presented by the Indian Museum
39	Do.      Vol. XXXII, part 1	..	..	Do.
40	<i>Memoirs of the Indian Museum</i> , Vol. IX, part 4	..	..	Do.
41	Do.      Vol. X	..	..	Do.
42	<i>Proceedings of the Annual Meeting of the Numismatic Society of India</i> , 1929			Presented
43	<i>Annual Report of the Mysore Archaeological Department</i> , 1928			Do.
44-55	<i>Numismatic Circular</i> of Messrs. Spink & Sons, London, Vol. XXXVII, parts 11 and 12; Vol. XXXVIII, parts 1-10			Purchased
56	<i>Annual Report</i> on the working of the United Provinces, Provincial Museum, Lucknow, for the year 1929			Presented by the Provincial Museum
57	<i>Gazetteer Mamalike Maḥrūsa Sarkāre 'Alī (Urdu)</i> 1908	..	..	Purchased

## APPENDIX M

*Statement of Expenditure on the Hyderabad Museum, during the year 1339 F. (1929-30 A.C.)*

			Rs.	A.	P.	Rs.	A.	P.
Salaries:—								
Curator (Rs. 300—25/2—500)	..	..	2,690	0	0			
Officiating Allowance	..	..	90	0	0			
Establishment	..	..	3,008	0	0			
						5,788	0	0
Travelling Allowances:—								
Curator	..	..	..			270	0	0
Contingencies:—								
Fixed Contingencies	..	..	500	0	0			
Extra Contingencies	<div style="display: inline-block; vertical-align: middle;">           Livery of Peons            Purchase of Books            Service Postage            Furniture         </div>	..	50	0	0			
		..	500	0	0			
		..	100	0	0			
		..	1,500	0	0			
Purchase of Exhibits	..	..				2,650	0	0
						5,733	5	4
			GRAND TOTAL	..		14,441	5	4
			(B.G. Rs.			12,358	4	5

## ILLUSTRATIONS

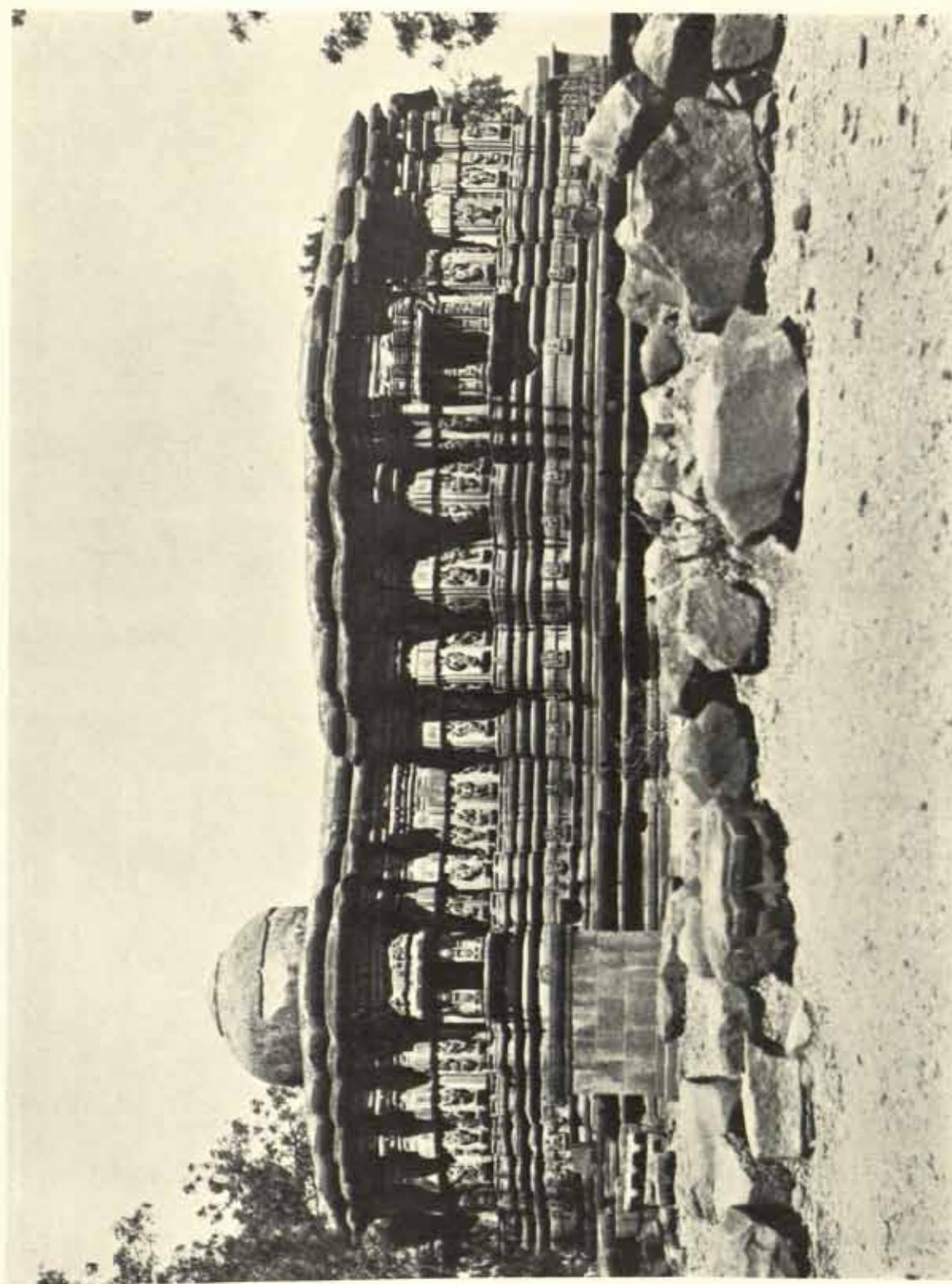


U.S. GOVERNMENT PRINTING OFFICE: 1904





PLATE I



MANSESAR TEMPLE: GENERAL VIEW.

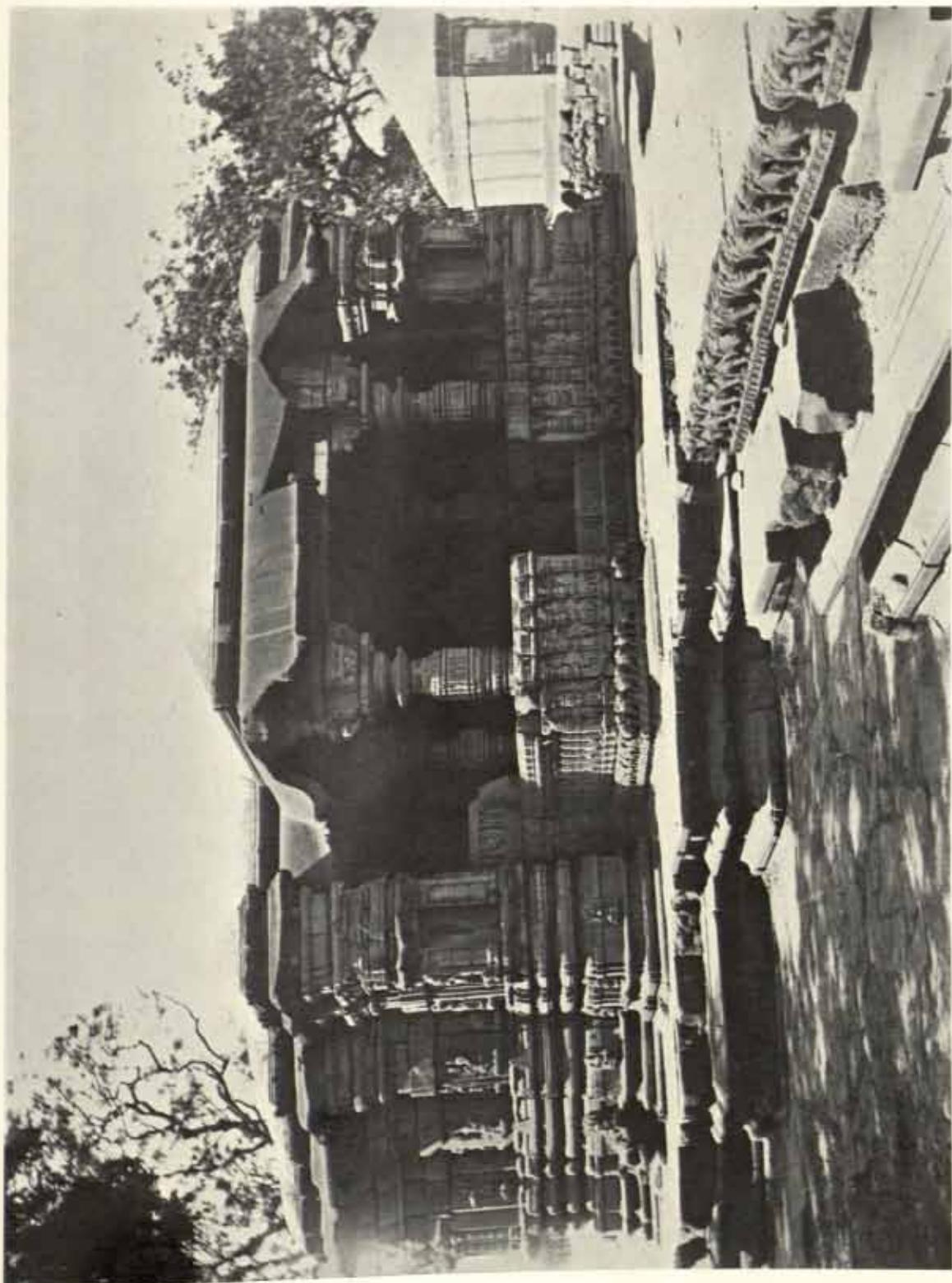




王維詩句：萬木春風



PLATE II



MANSESAH TEMPLE: FRONT VIEW.



Fig. 29 (left) : MANDIR TEMPLE : BHOJ JAGH.

Fig. 30 (right) : MANDIR TEMPLE : BHOJ JAGH.

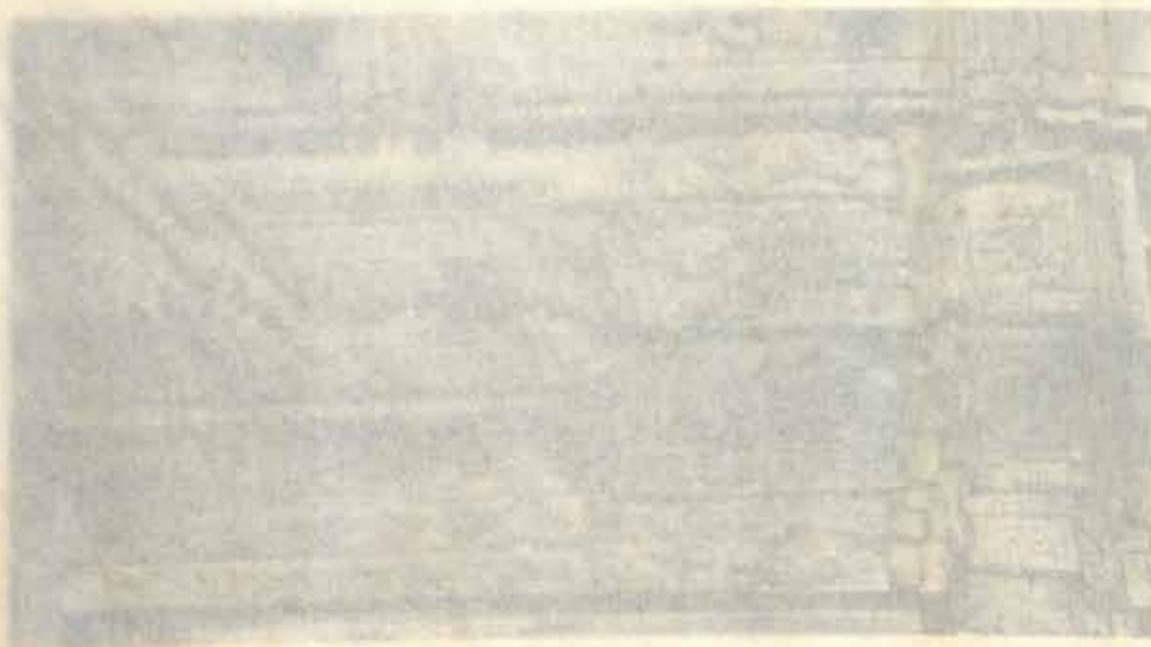
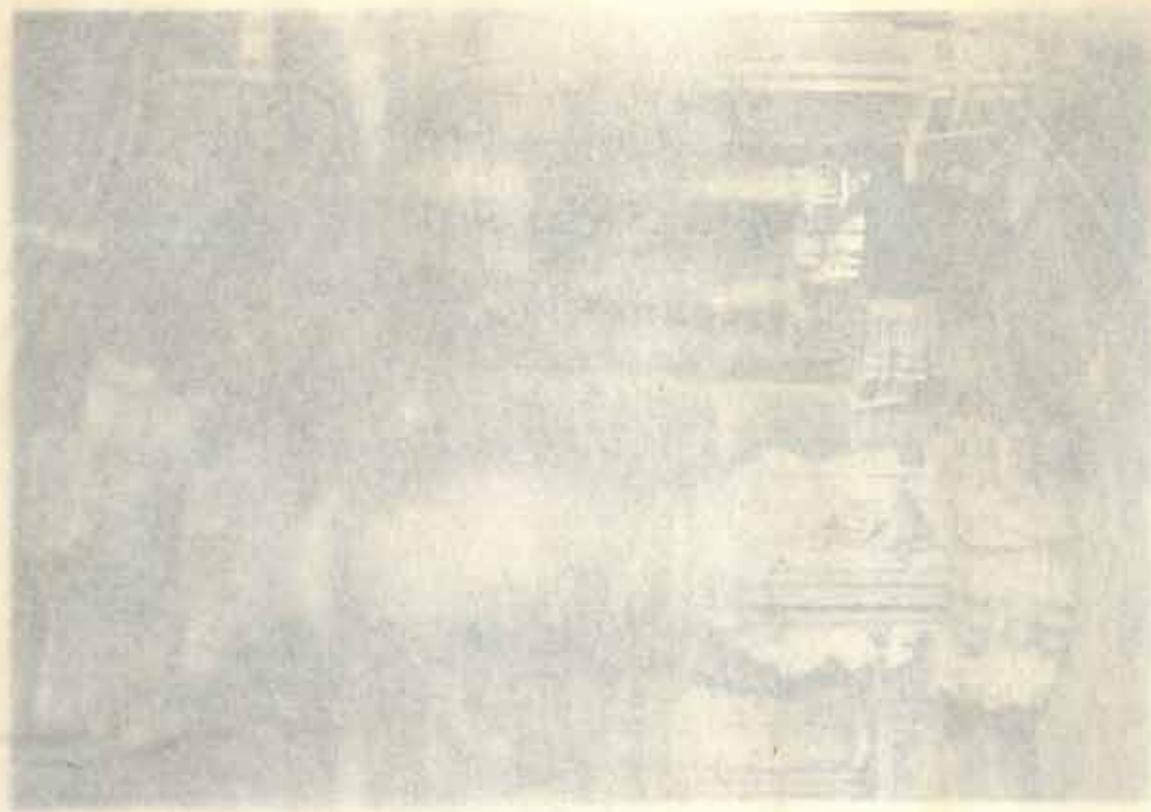
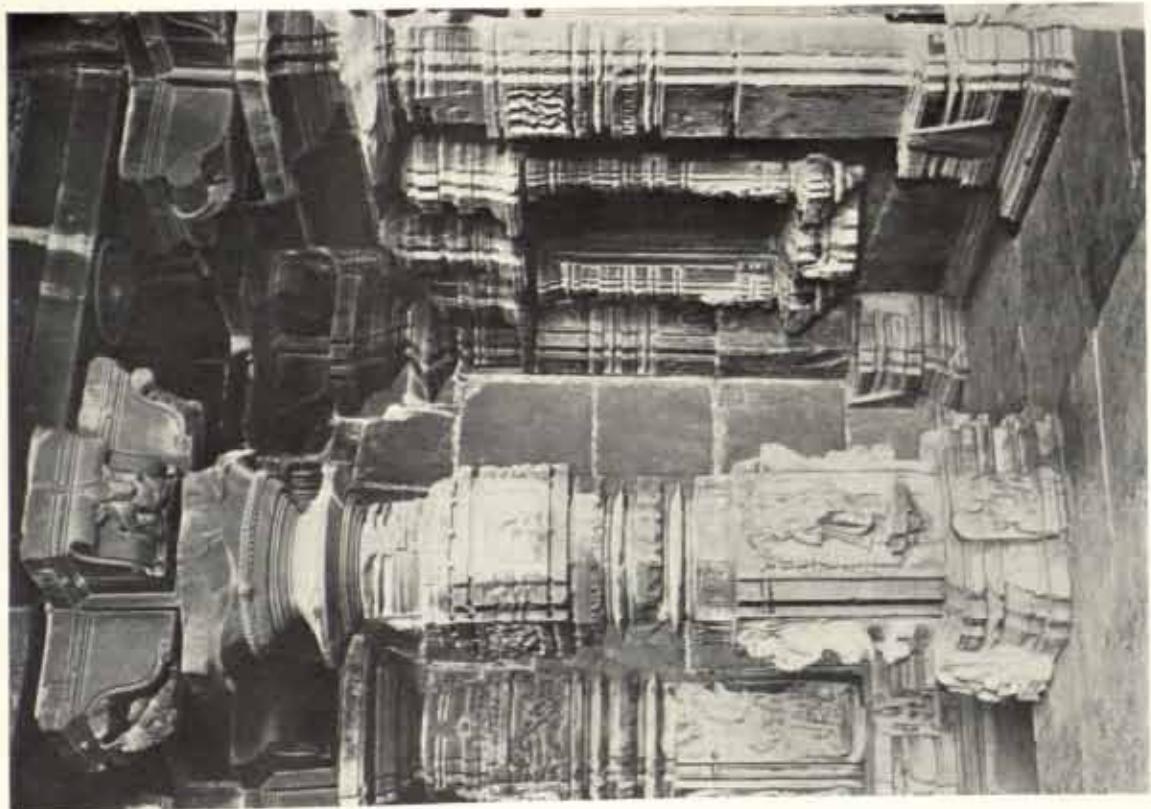




PLATE III



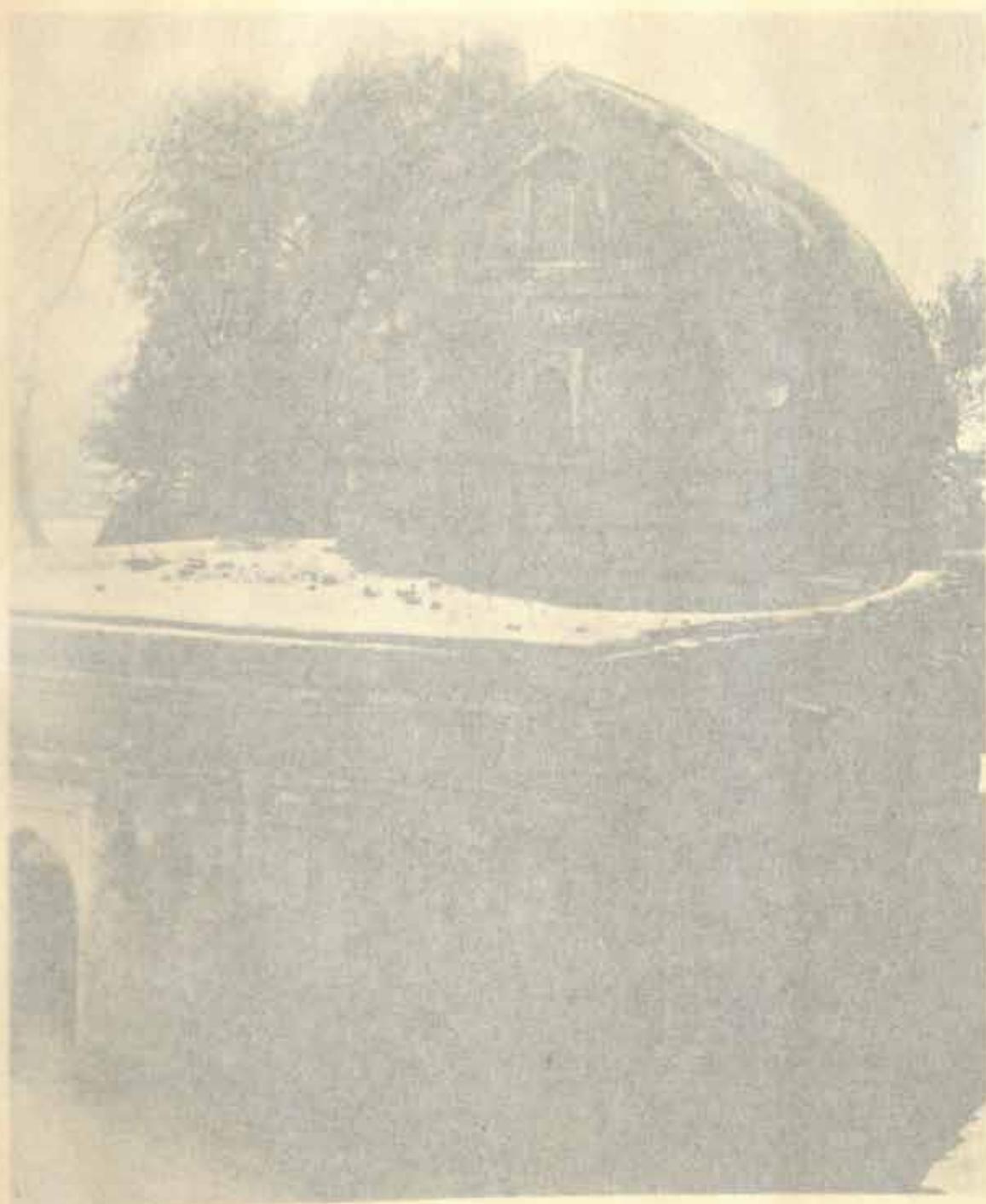
(b) THE SAME : CARVINGS ON PILLARS.



(a) MANKESAR TEMPLE : DOOR JAMB.



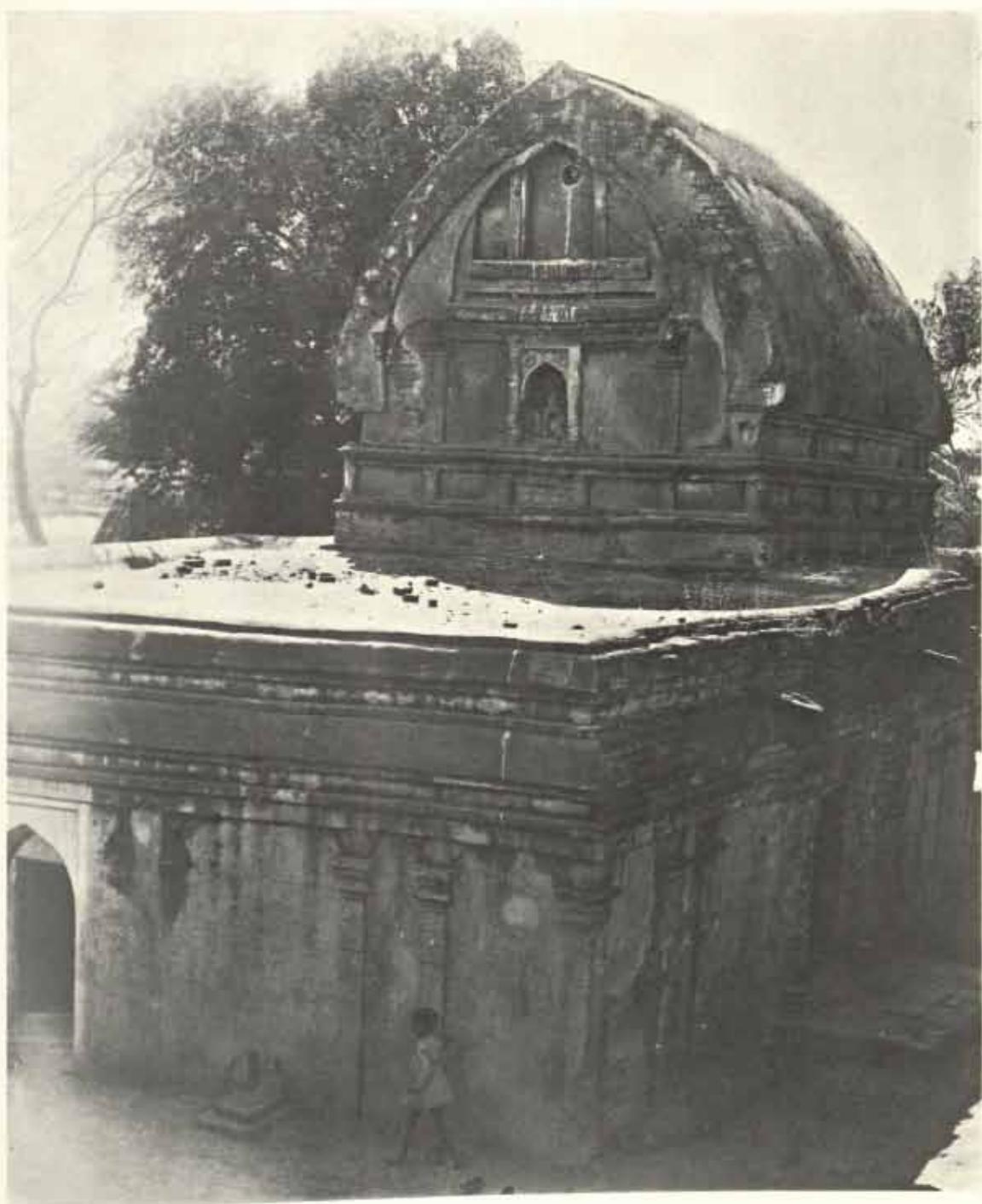
PLATE IV



APSIDAL TEMPLE: TRAJ.

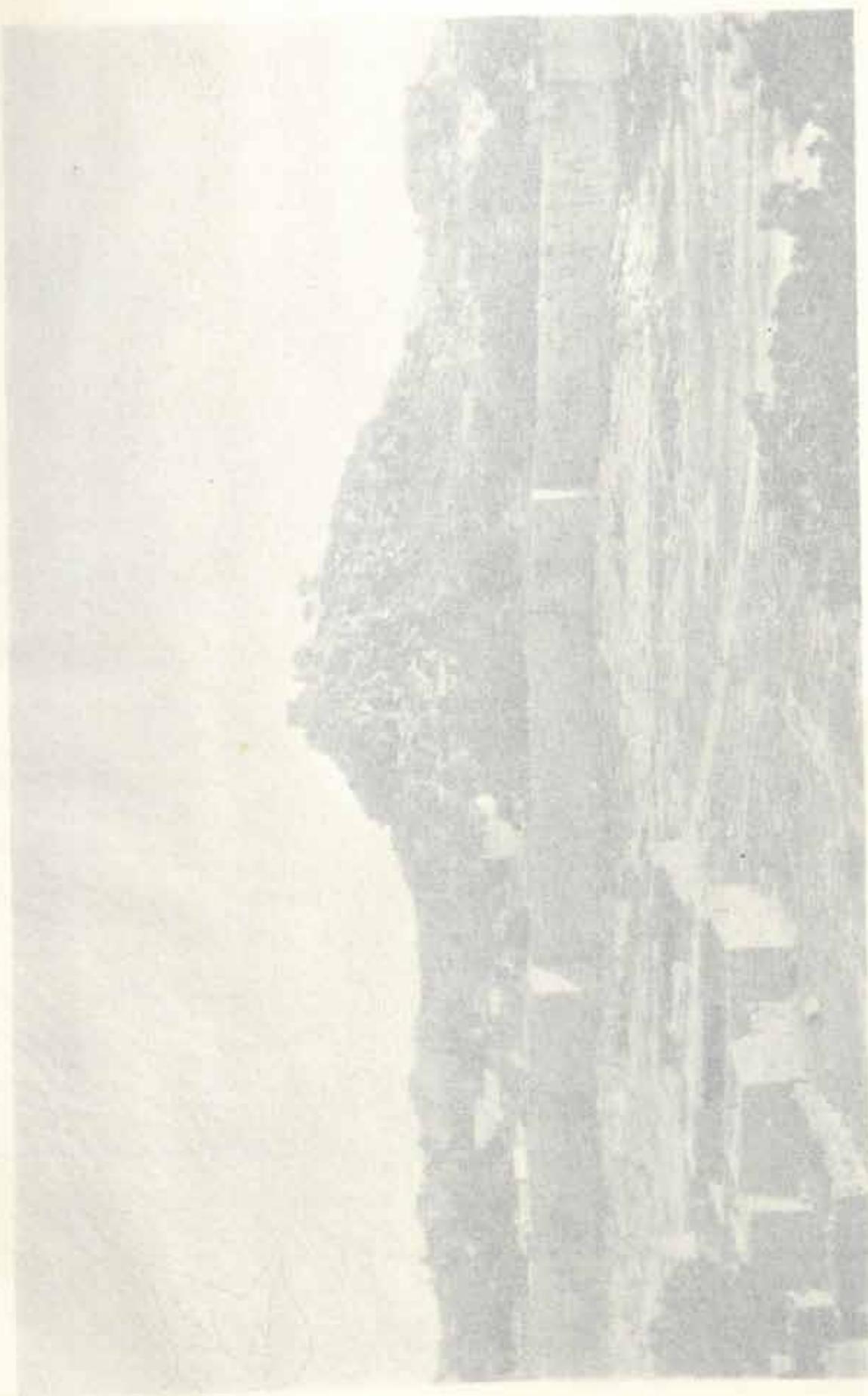


PLATE IV



APSIDAL TEMPLE: TER.





HATCHET POINT: INTERNAL FAULT WITH HORNFELS AS FOLIATION.

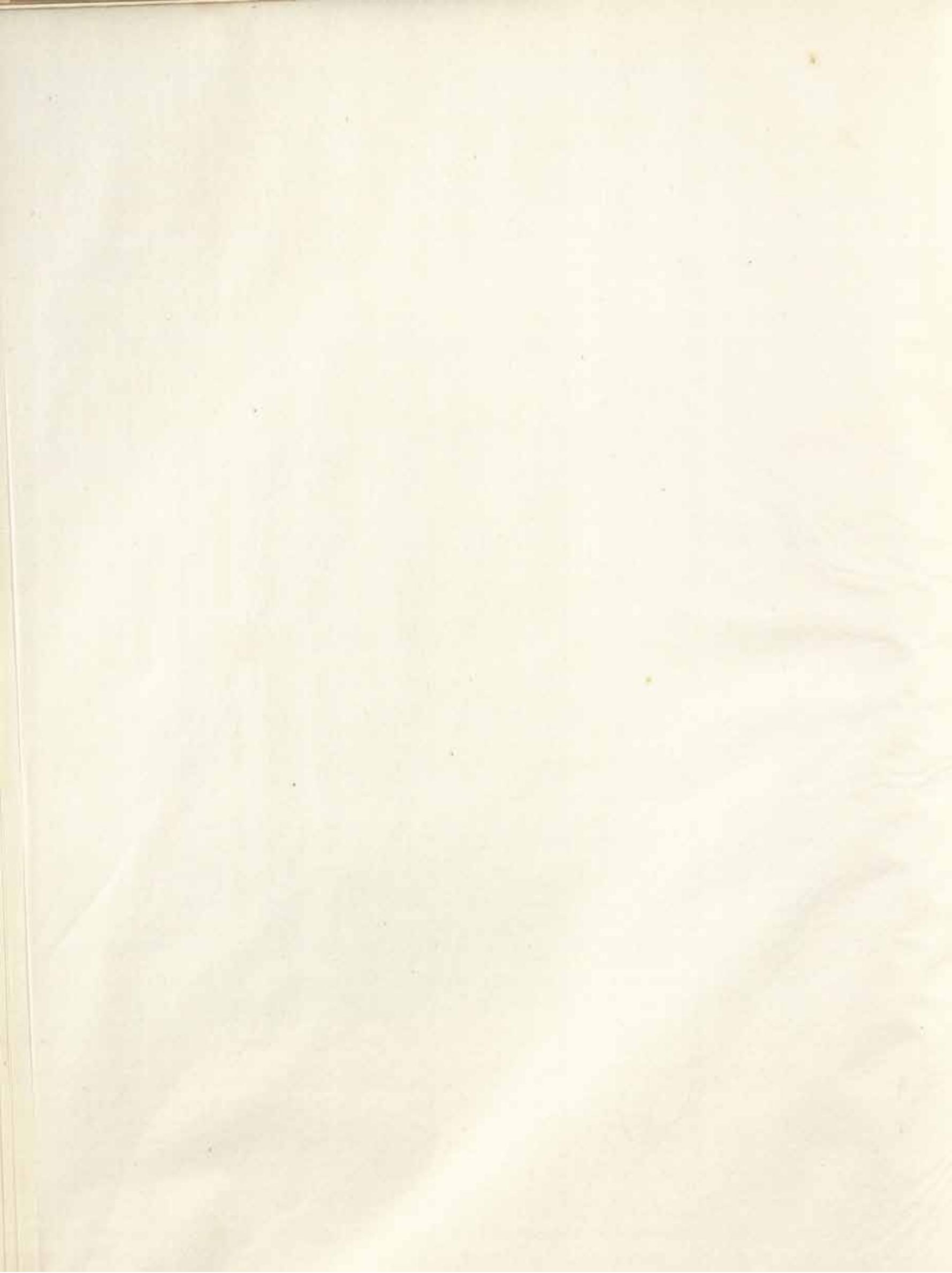
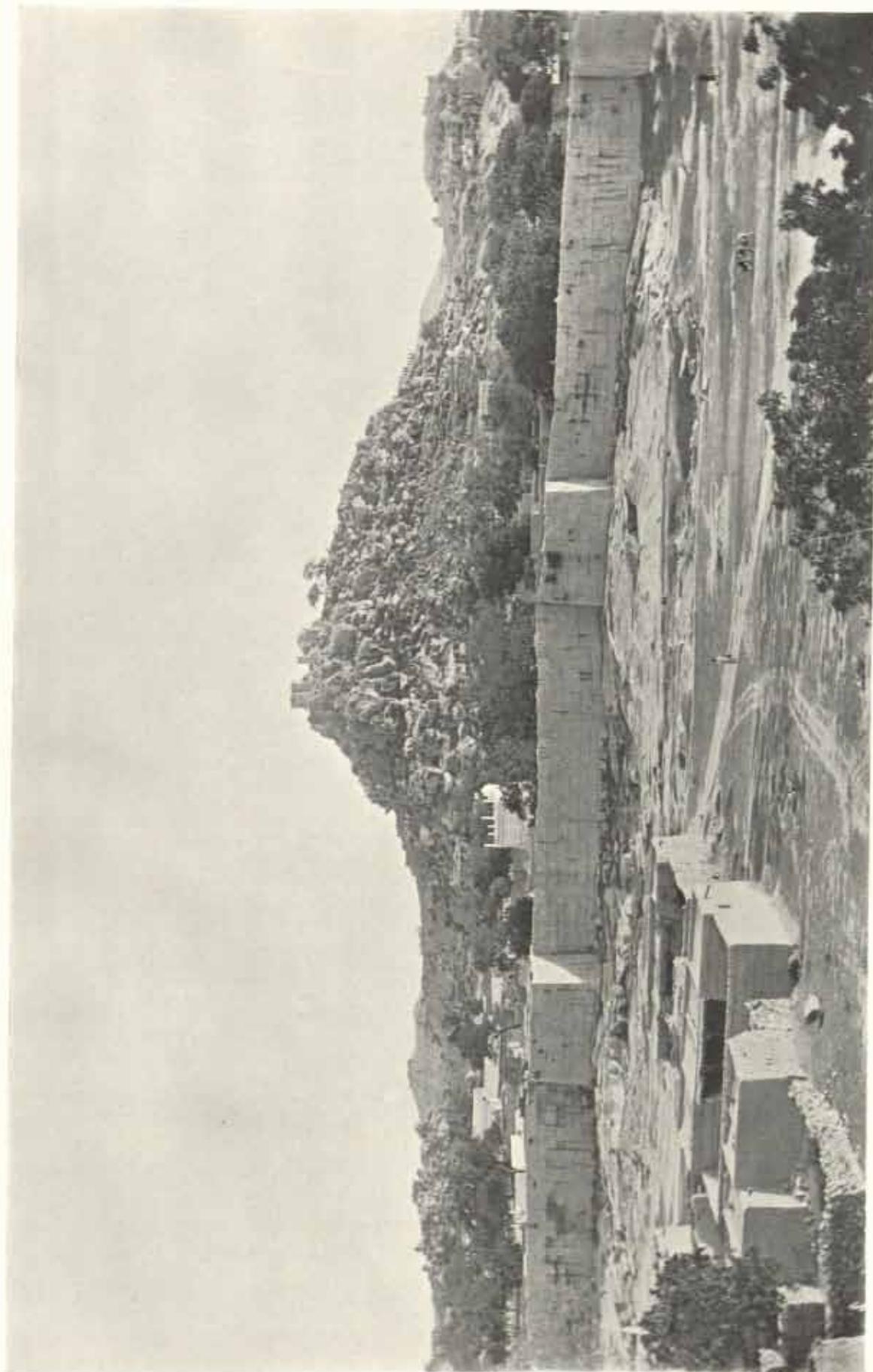


PLATE V



RAICHUR FORT: GENERAL VIEW WITH HINDU WALL IN FOREGROUND,

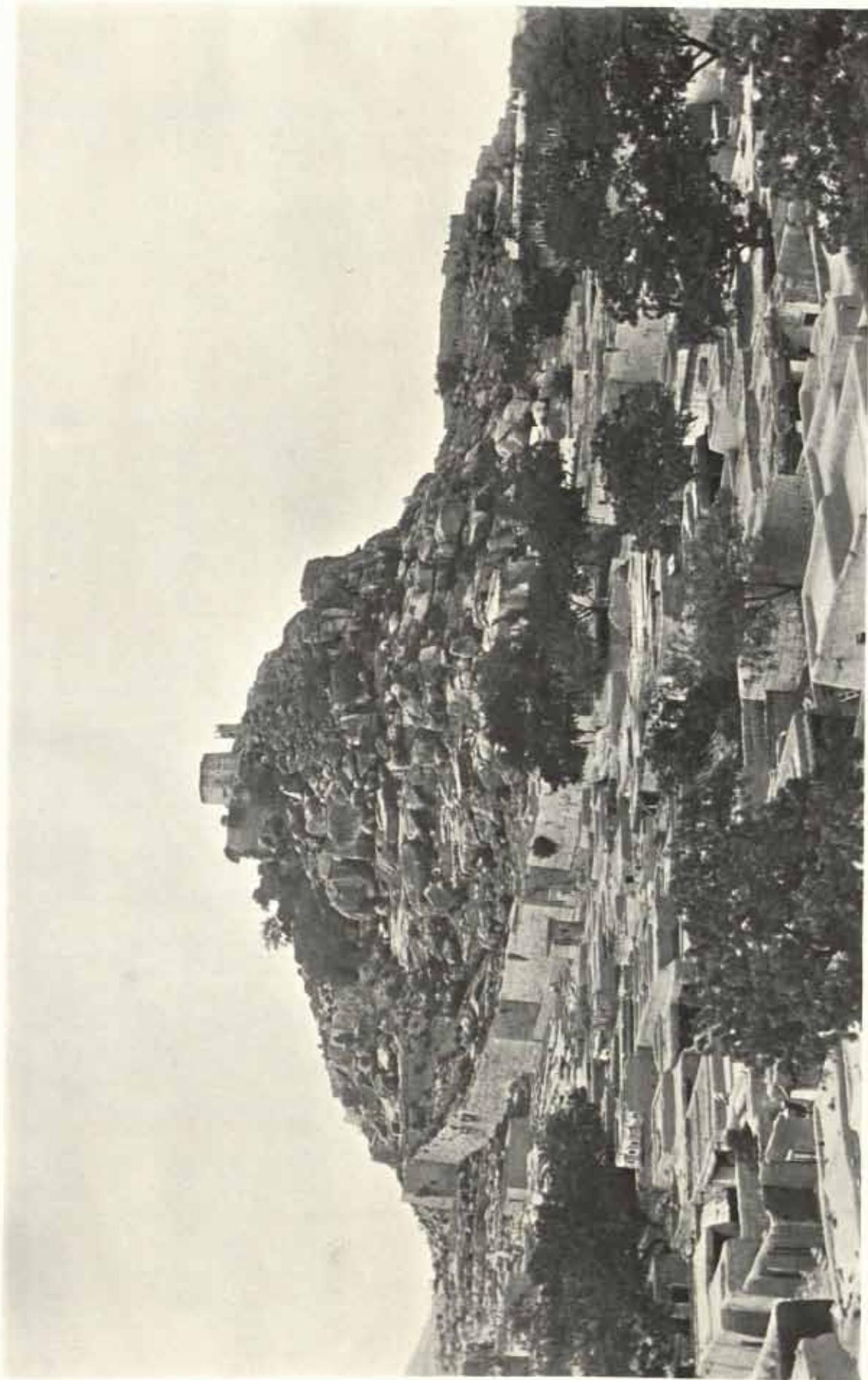




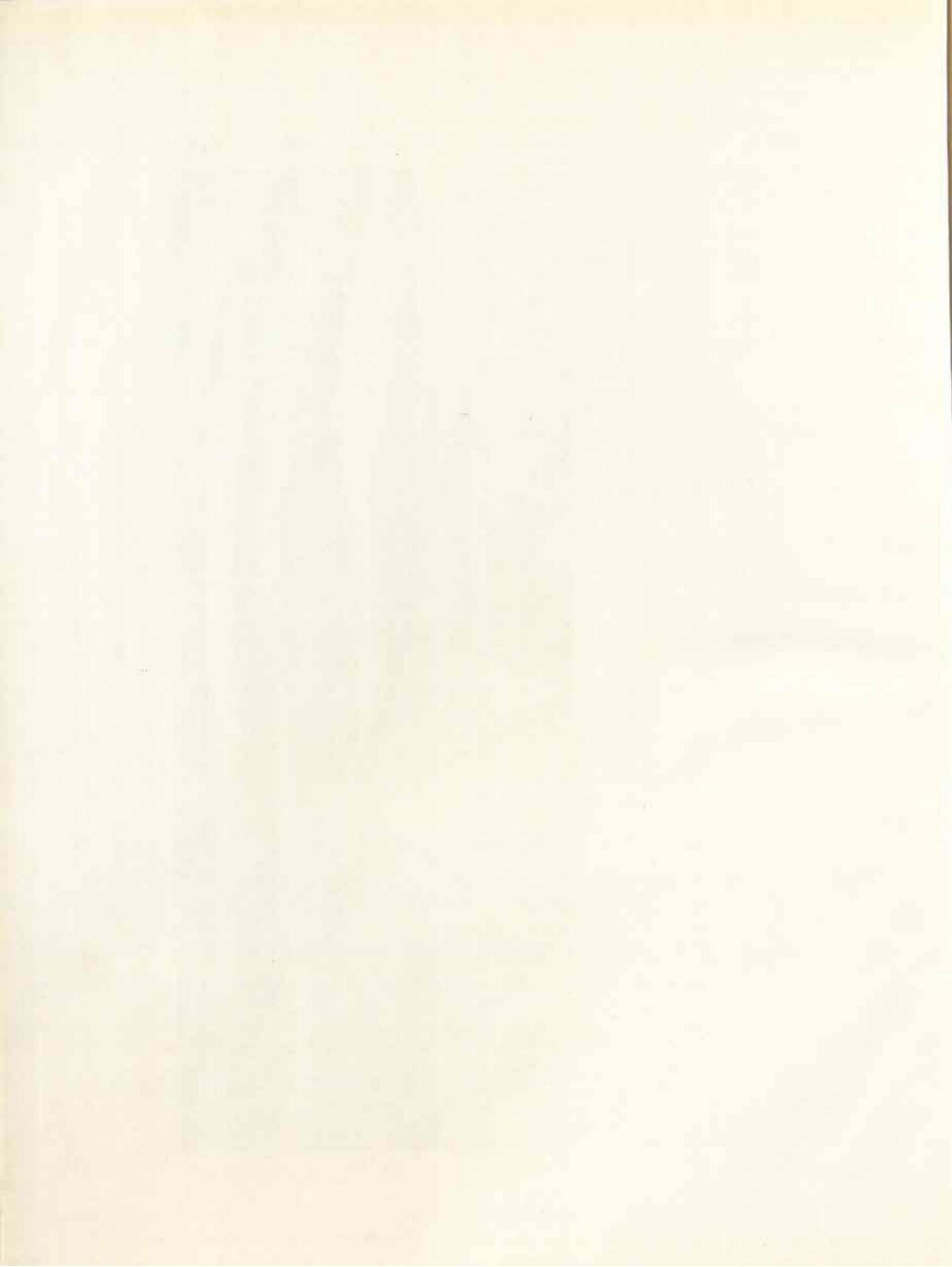
Hammonton Meteorite.



PLATE VI



RAICHUR FORT: ANOTHER VIEW.

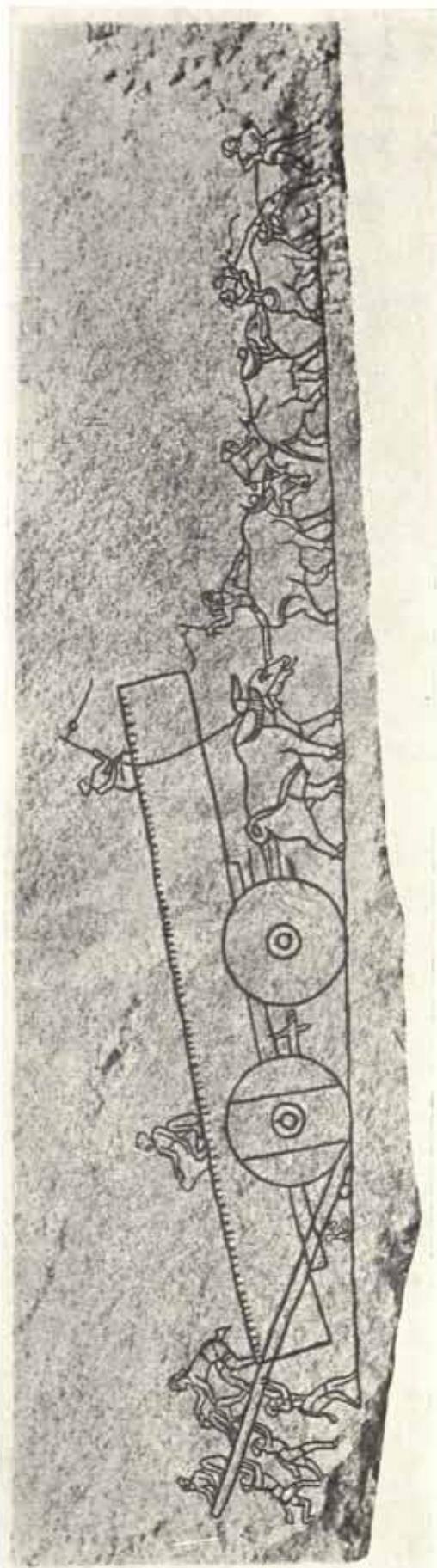




EARLY EGYPTIAN ILLUSTRATION





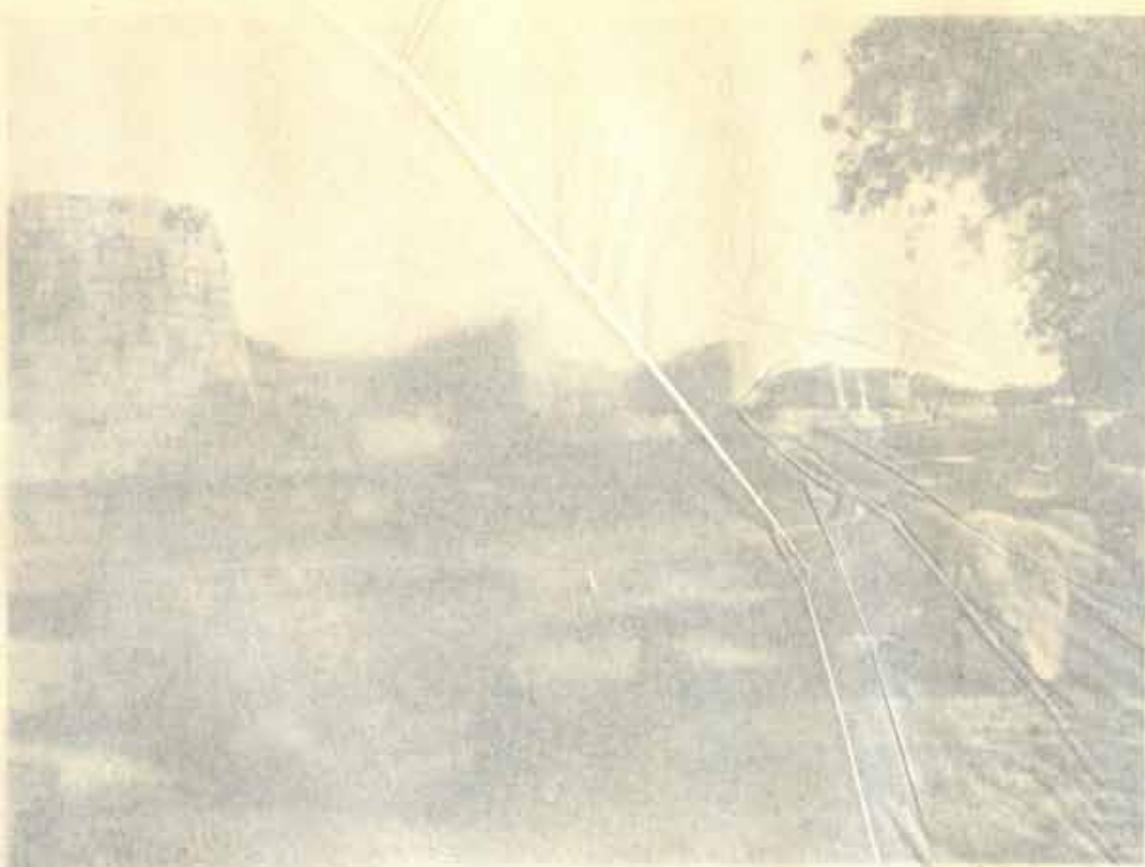


(a) CART SCENE : RAICHUR FORT.

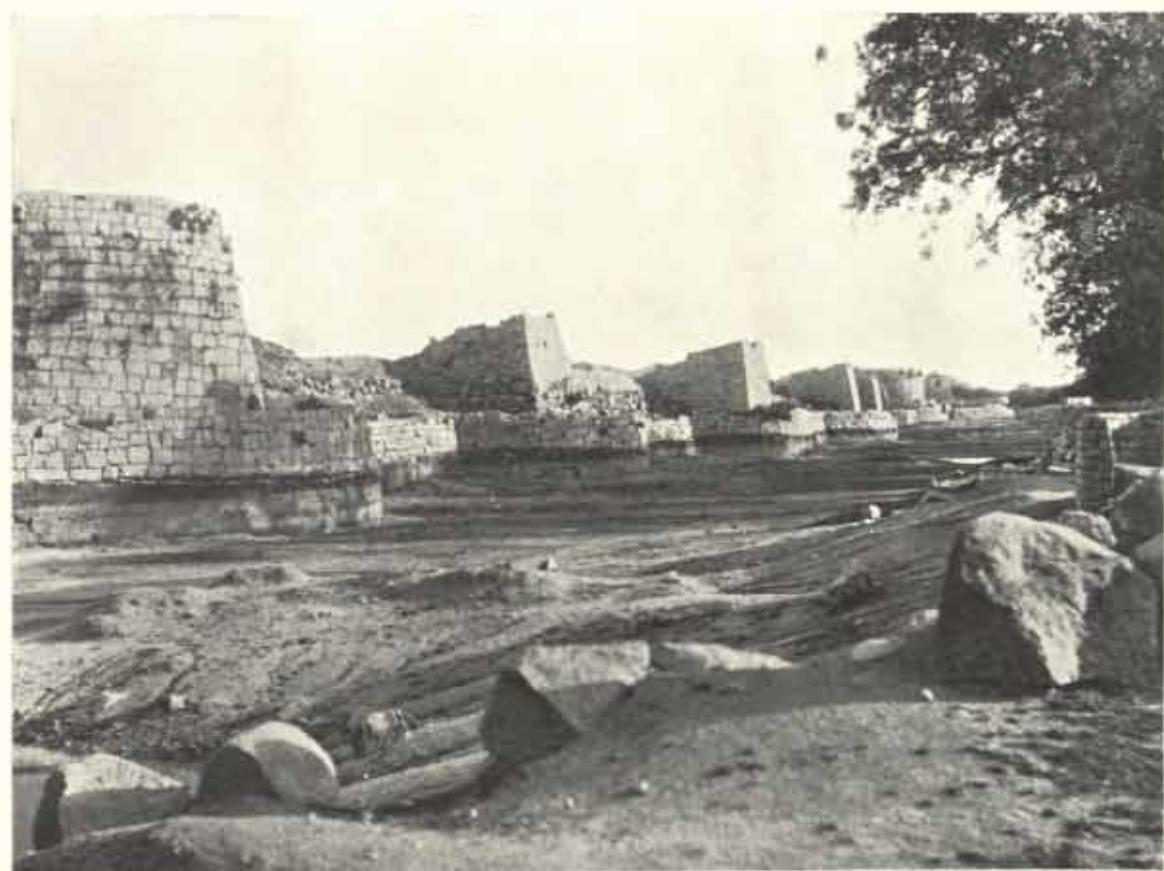


(b) CHARIOT SCENE : RAICHUR FORT.







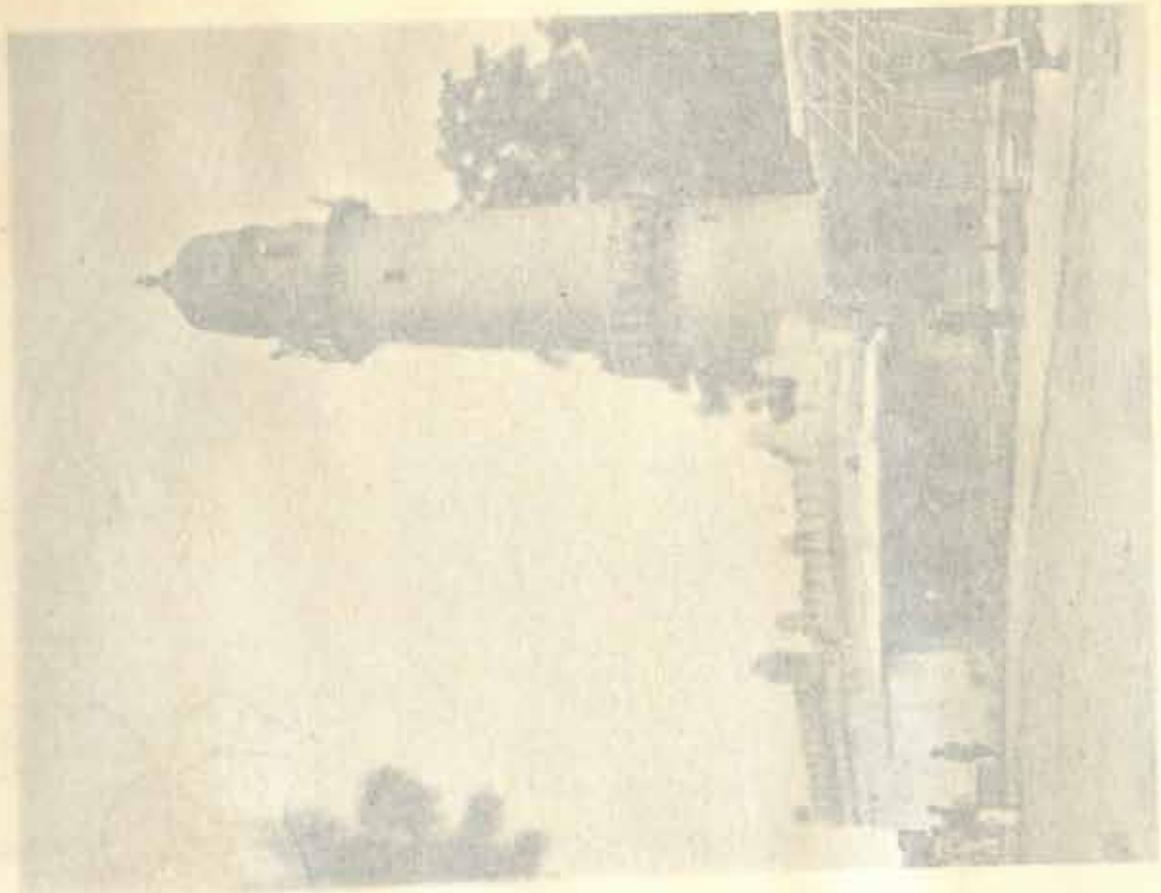


(a) RAICHUR FORT: MUSLIM FORTIFICATION.



(b) THE SAME; ANOTHER VIEW.





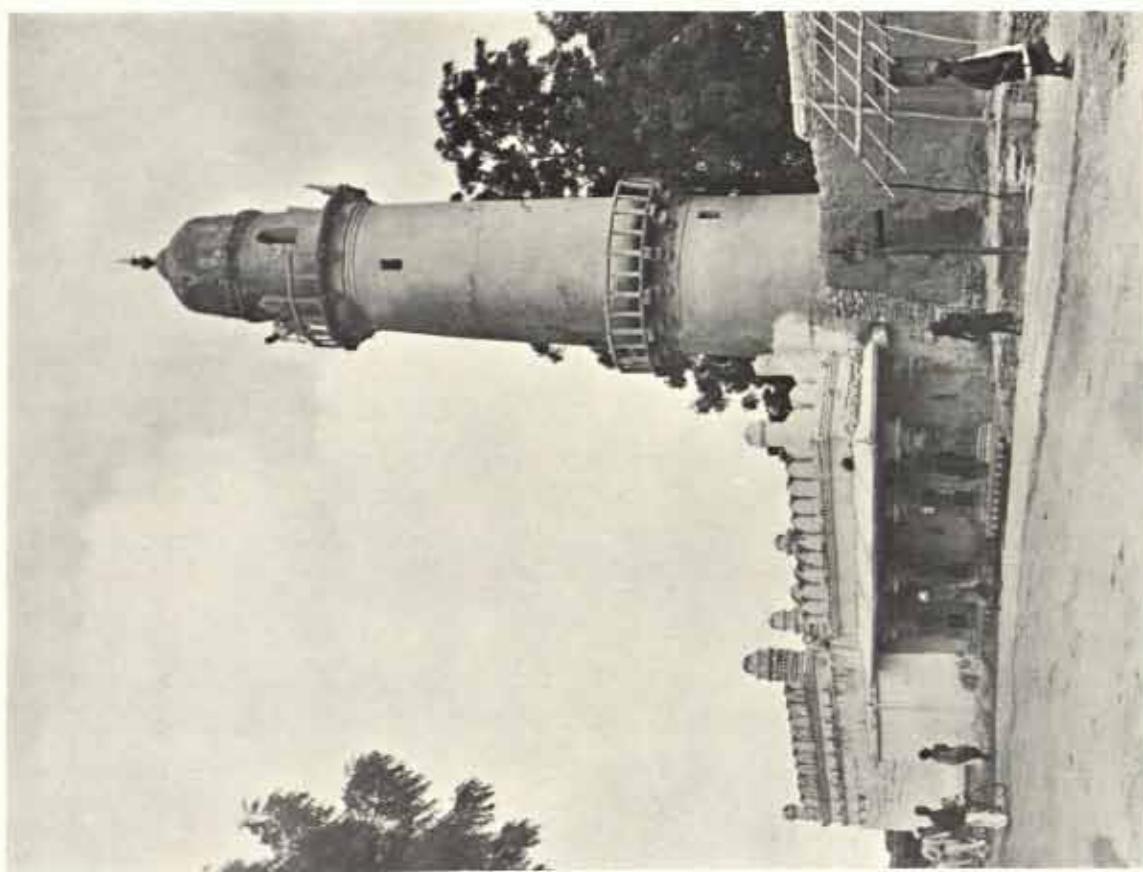
(6) THE MUSLIM MOSQUE; BANGKOK



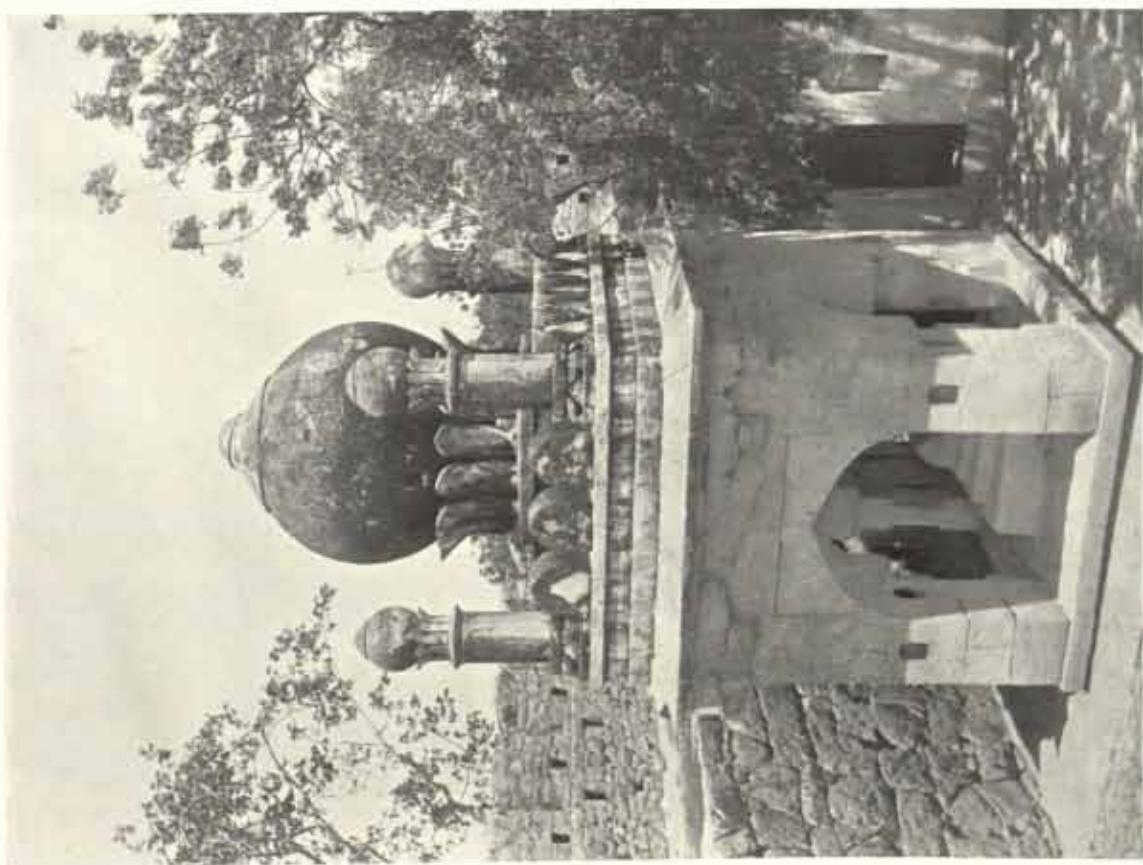
6a TOMB OF THE BATTLE SHAH; KARANTH



PLATE IX.



(b) E.K. MINAR MOSQUE: RAIHUR.

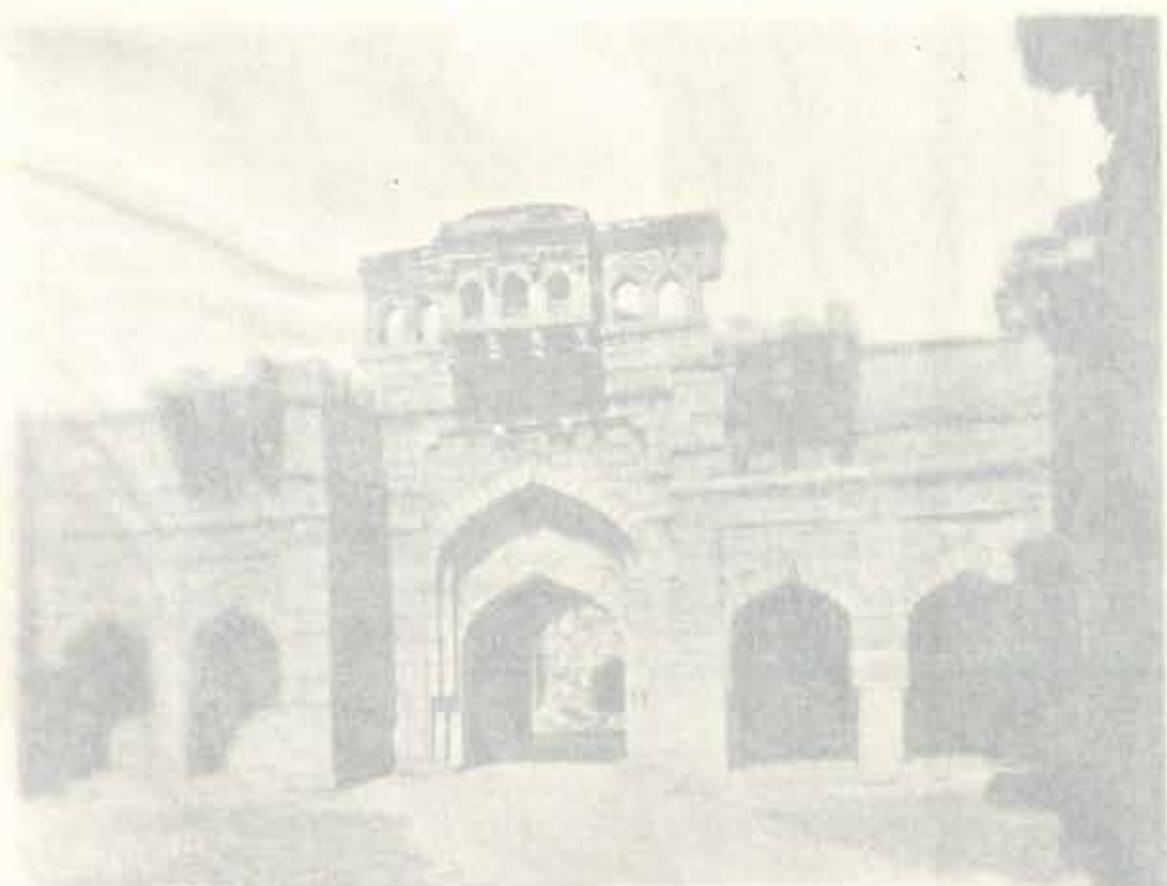


(a) TOMB OF PN. SULTANI SHARIF: RAIHUR.



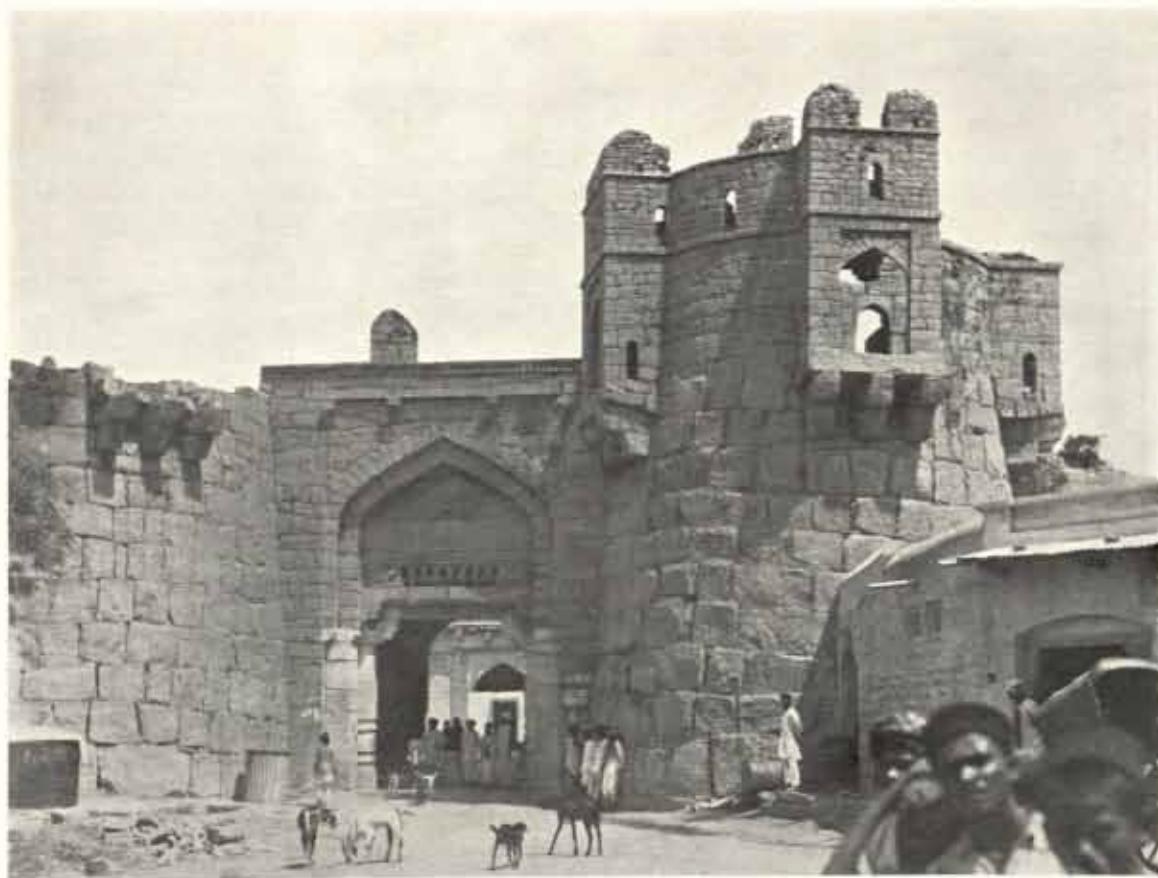


PLATE X. KOTI FORT.

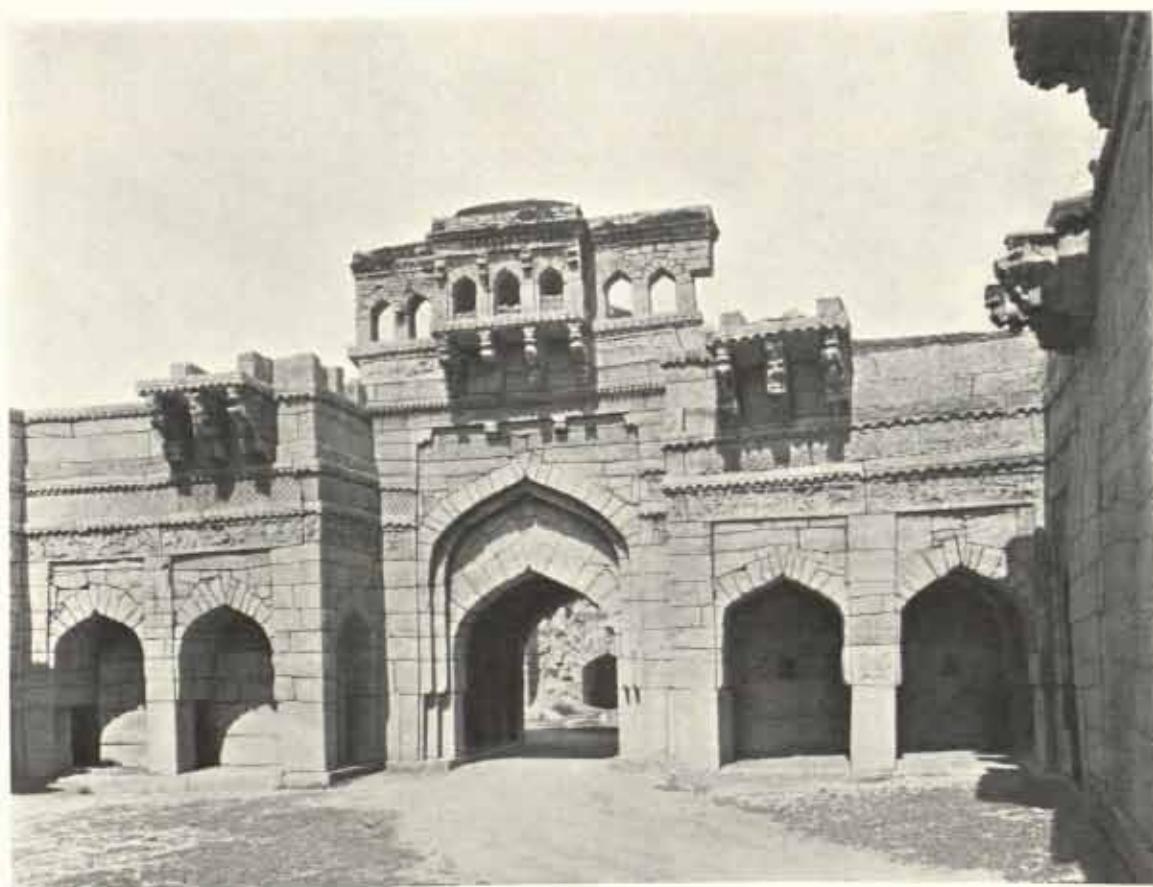


II. RAJGARH FORT. NATHANOL DAWRAH.





(a) RAICHUR FORT: KATI DARWAZAH.



(b) RAICHUR FORT: NAURANGI DARWAZAH.



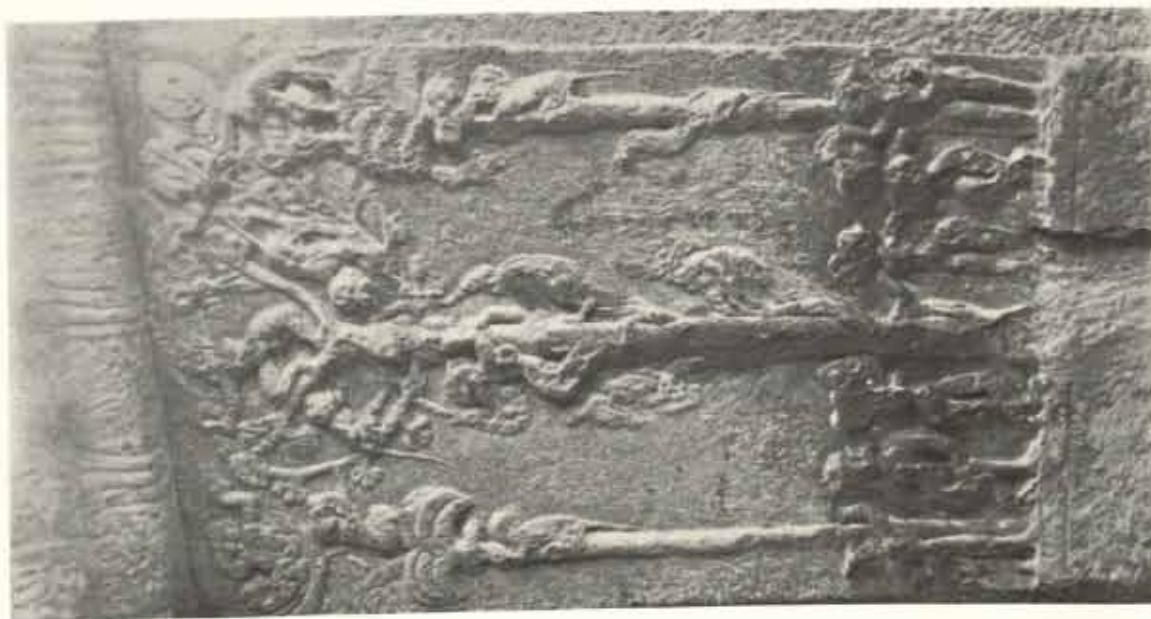




PLATE XI

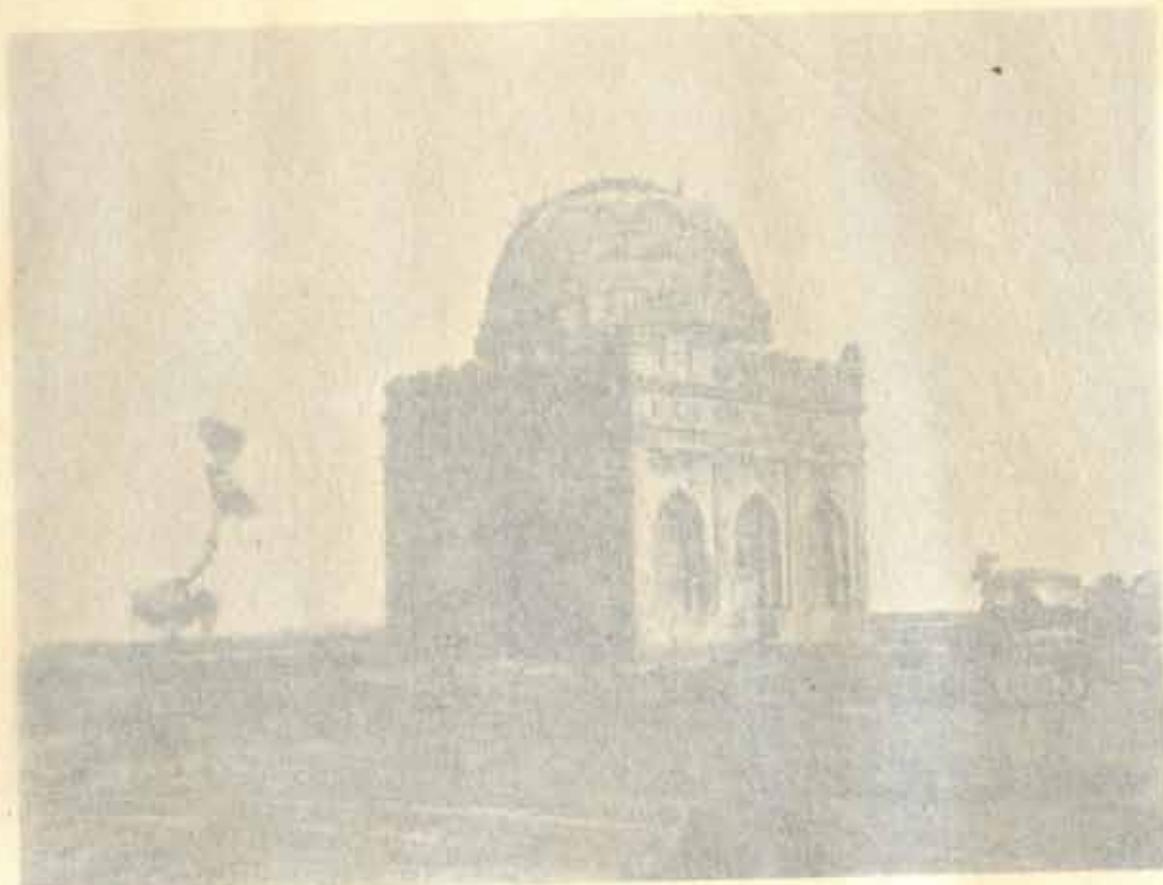


(b) NAGA KING SEATED ON FISH : NATRANGI DAHWAZAH :  
RAJHUR,



(a) KRISHNA AND THE TREE SCENE :  
NATRANGI DAHWAZAH : RAJHUR,





(a) SHAH ALI TUKHRIK'S DABOOR - BALUCHISTAN



(b) SULTAN KHAN'S DABOOR - TURKESTAN





(a) SHAH ABU TAHA HUSAINI'S DARGAH: RAICHUR.



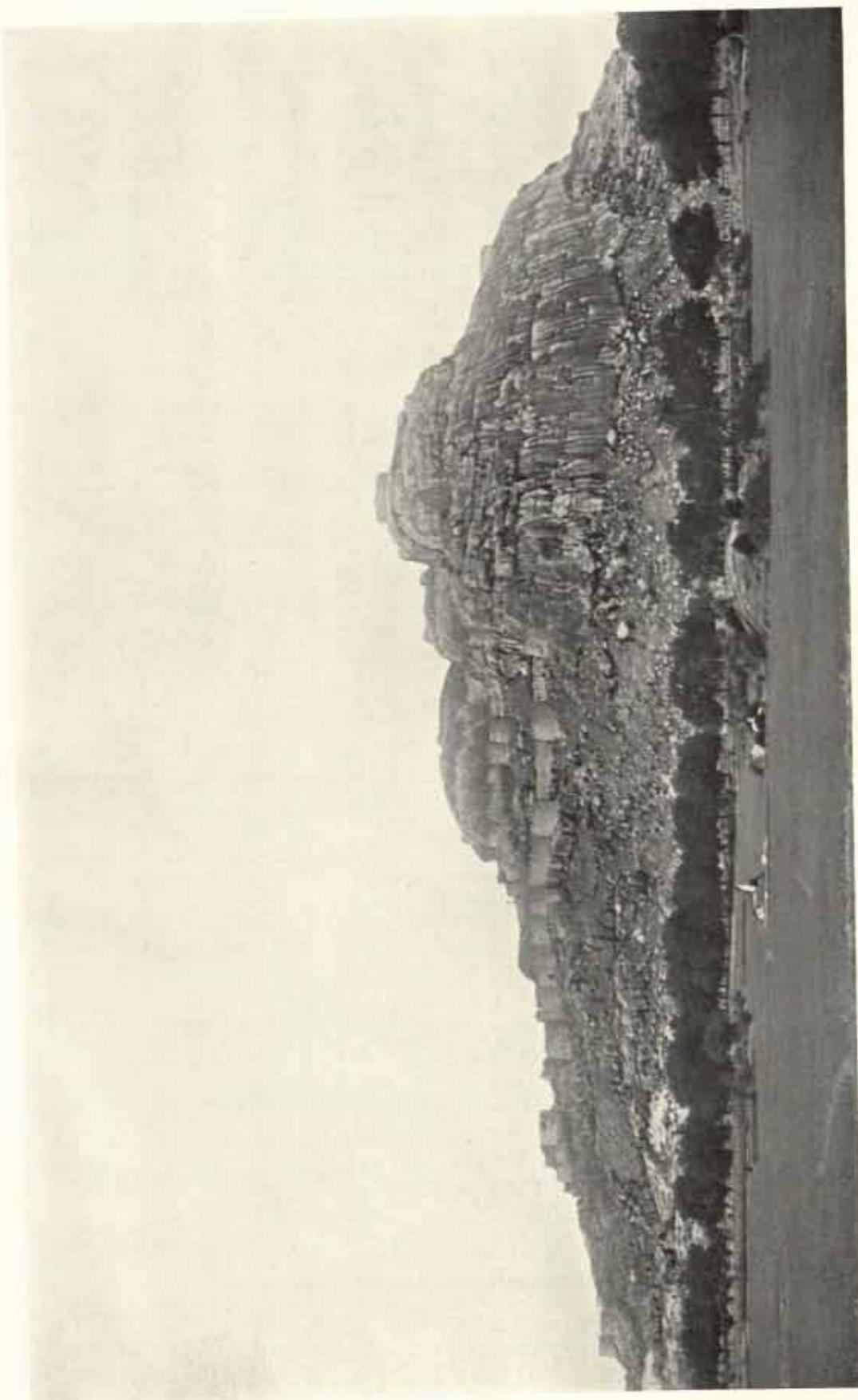
(b) SHAH JIWAN'S DARGAH: YADGIR.



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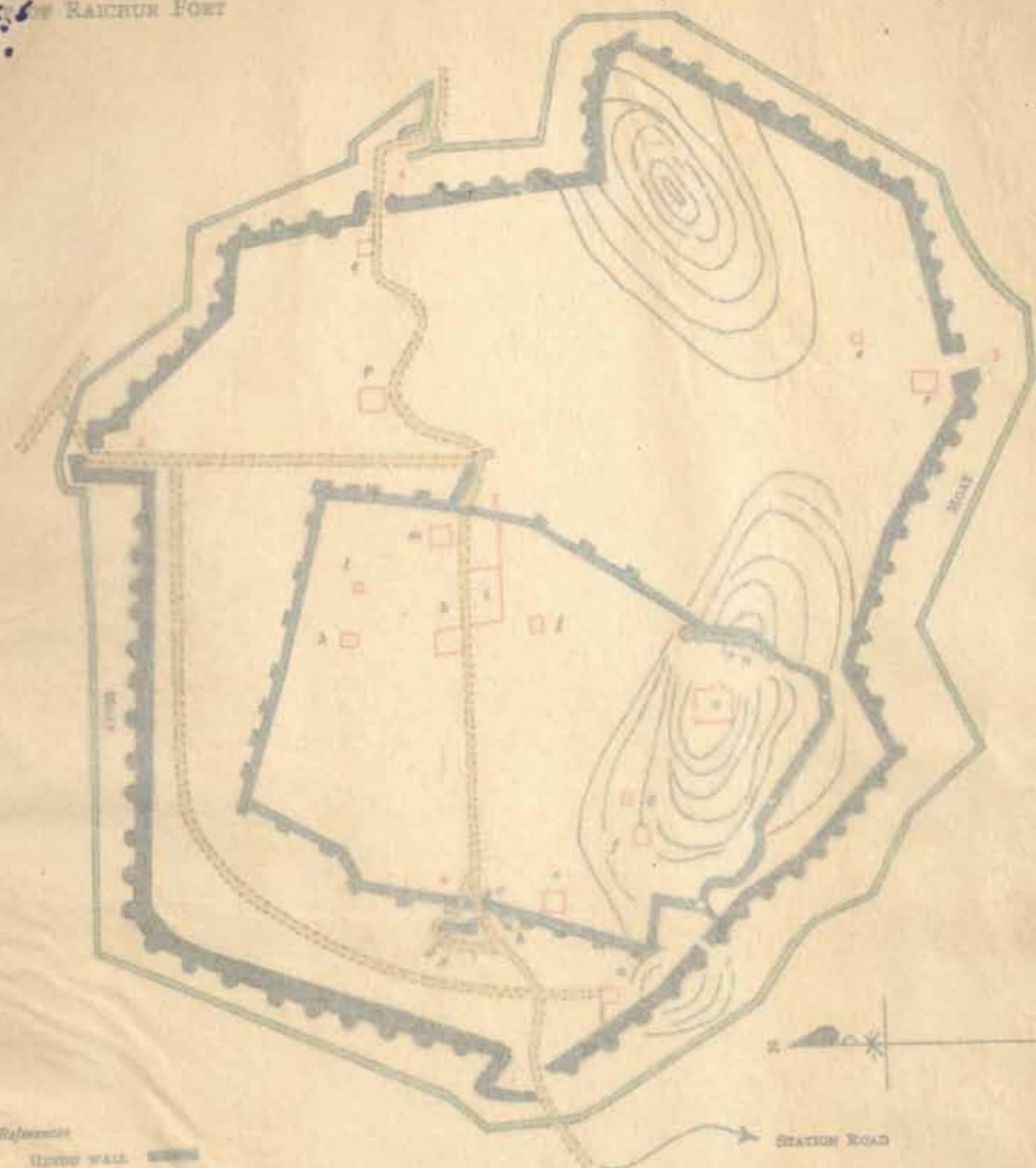
PLATE XIII



YARBOROUGH POINT: GENERAL VIEW.



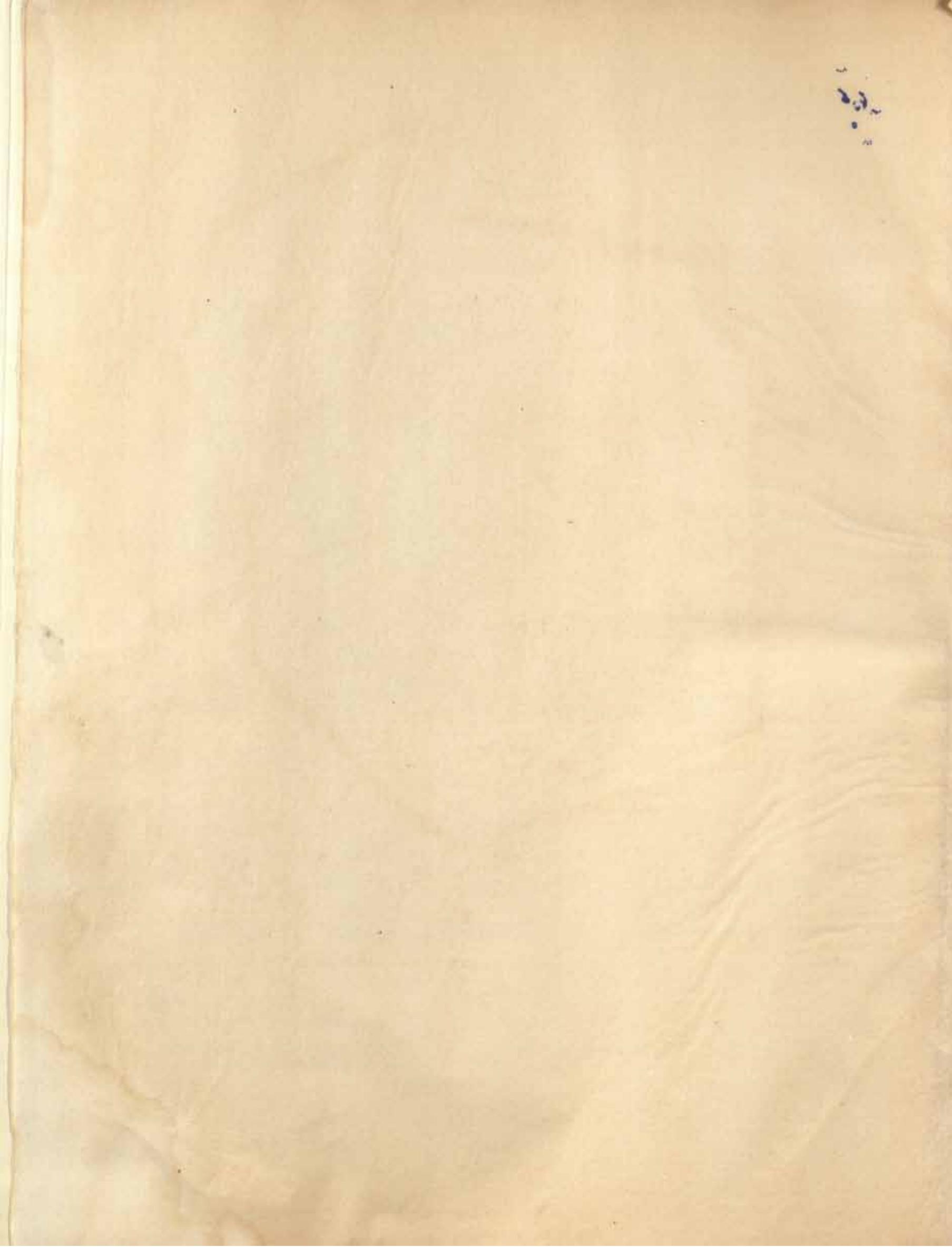
SKETCH MAP OF RAICHRUZ FORT



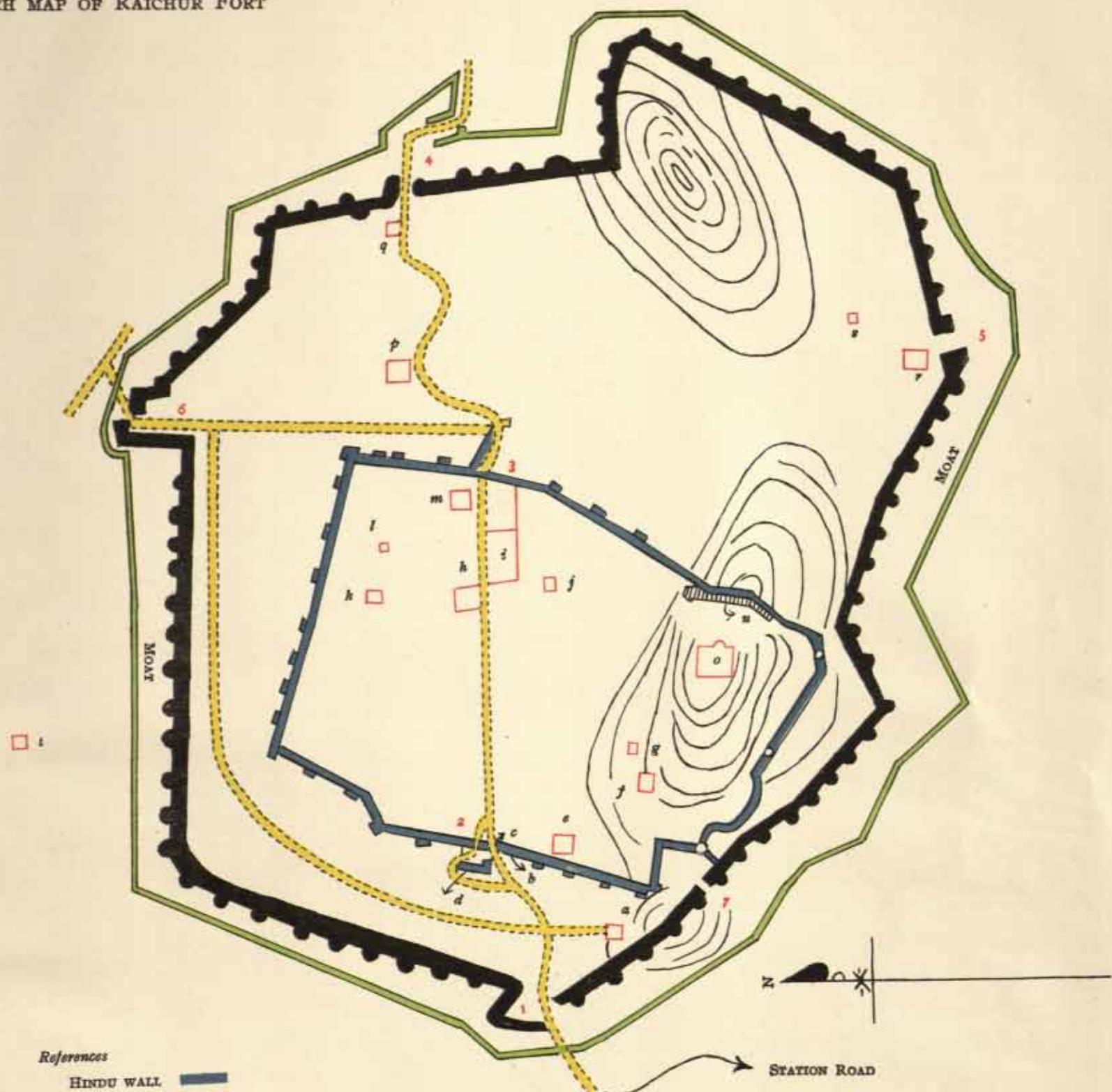
Reference

- STONE WALL
- MUD WALL
- GATE
- MOAT
- a. MUSALI DARWAZA
- b. JALADAR DARWAZA
- c. TADKA DARWAZA
- d. GATE TO RAILWAY STATION
- e. GATE TO RAILWAY STATION
- f. DARWAZA NEAR POND
- g. WATER CISTERN
- h. ISLAM AHMED SAWAI'S DARGAH AND MOSQUE
- i. TADKA MASJID
- j. TADKA DARWAZA
- k. KALA PALACE
- l. KALI DARGAH
- m. KALI DARGAH
- n. MOAT
- o. MUSALI DARGAH

- (1) MUSALI SAWAI'S DARGAH  
BY TADKA DARWAZA
- (2) STATION BELONGING TO BALASHEAR
- (3) DARGAH
4. SHOGDARI DARGAH AND MOSQUE
  - (a) THE HINDU MOSQUE
  - (b) YATIN SAWAI'S MOSQUE
- (5) KALA MAHAL
- (6) ASHOKA HALL
- (7) TADKA AHU TADA-HUBADH'S DARGAH
- (8) KALA DARGAH
- (9) KALI DARGAH
- (10) KALI DARGAH



SKETCH MAP OF RAICHUR FORT



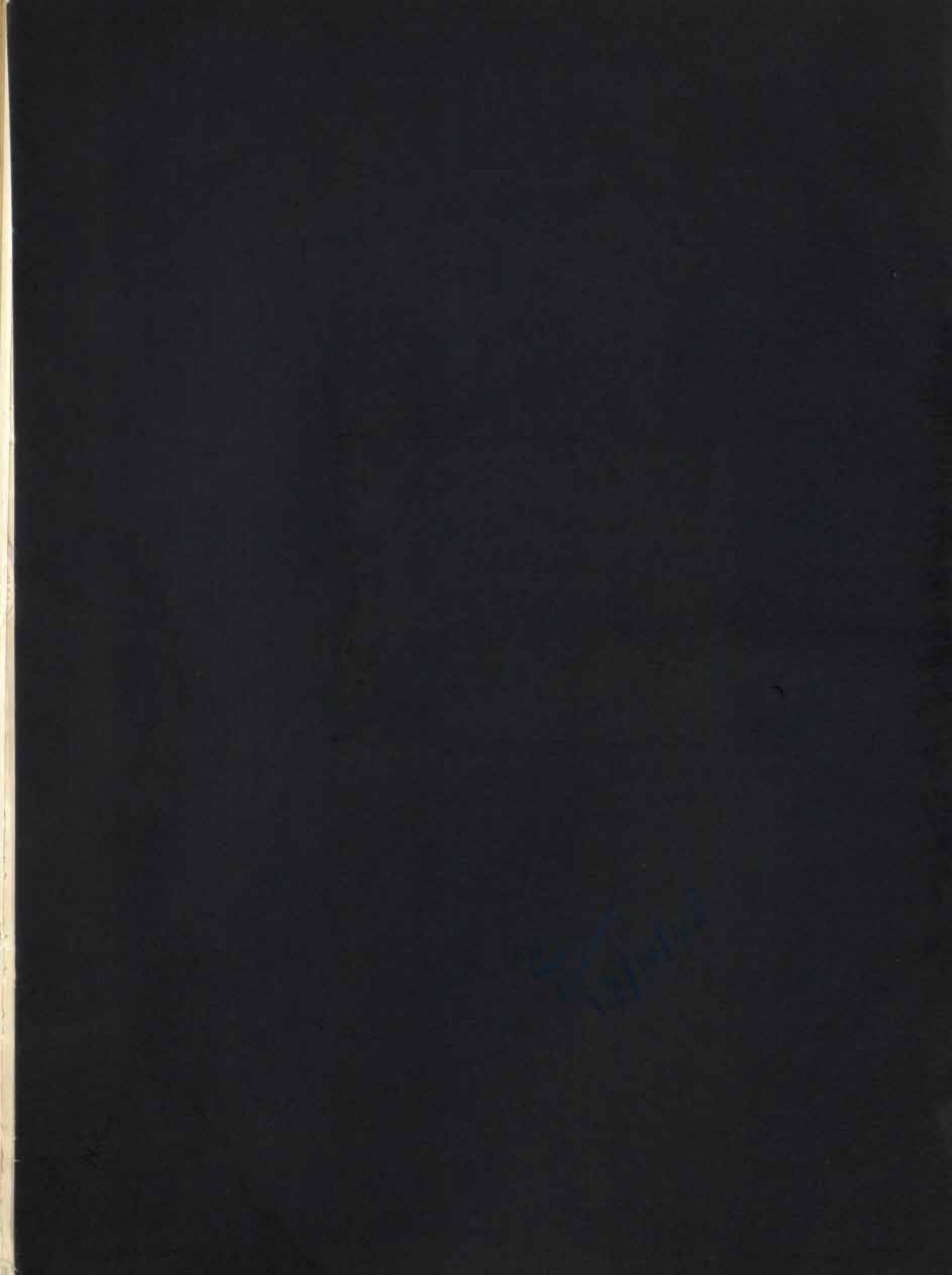
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MUSLIM WALL	
ROAD	
MOAT	

1. MACCAI DARWAZA
2. SAILANI DARWAZA
  - (a) BRITISH MAGAZINE
  - (b) LONG CANARESE INSCRIPTION
  - (c) GAP IN ANCIENT HINDU WALL
  - (d) SAILANI SHAH'S DARGAH
  - (e) WATER CISTERN
  - (f) SHAIKH MIAN SAHIB'S DARGAH AND MOSQUE
  - (g) KALI MASJID
  - (h) PORT JAME MASJID
  - (i) ANCIENT HINDU PALACE
  - (j) ASAR SHARIF
  - (k) HAZARA BAIG'S MOSQUE
- (l) MIR HASAN SAHIB'S DARGAH
- (m) DAPTER-KI MASJID
- (n) STAIRS LEADING TO BALAHISAR
- (o) BALAHISAR
3. SIKANDARI DARWAZA AND MOSQUE
  - (p) EK MINAR MOSQUE
  - (q) YATIM SHAR'S MOSQUE
  - (r) KHAS BAOLI
  - (s) ANDHERI BAOLI
  - (t) SHAH ABU TAHA HUSAINI'S DARGAH
4. KATI DARWAZA
5. KHANDAQ DARWAZA
6. NAORANGI DARWAZA
7. DODDI DARWAZA







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*Annual Report of  
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